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[New Issue.]

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SATURDAY, NOVEMBER 7, 1891.

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LITERATURE.

The Land of the Lamas: Notes of a Journey through China, Mongolia, and Tibet.
By William Woodville Rockhill. (Longmans.)

MORE than one ardent explorer, since the days of Hue and Gabet, has started on a journey to Lh'asa, only to be baffled and disappointed. English, French, Austrian, and Russian travellers have all tried in vain since then to reach the city of the Talé Lama, the Rome of Buddhism; and now an American may be added to the number of those who have failed to penetrate the veil behind which

"Far hence in Asia,
On the smooth convent-roofs,
On the gold terraces
Of holy Lassa,
Bright shines the sun."

And not one perhaps of Mr. Rockhill's predecessors set out with a fairer chance of success. He had resided in China for some years previously, making several excursions into the interior. His official position as Secretary to the United States Legation gave him an insight into the ways of Celestial diplomacy. He had read up the subject of Tibet ever since he was at college. At Peking he had cultivated the acquaintance of the Tibetan Lamas who from time to time visit the Chinese capital. He had translated portions of the *Kandjur* into English, and could speak Tibetan as it is spoken in Lh'asa. The governor of Shang, who is an abbot from the great Lamasery of Trashil'ungpo, declared that he knew Mr. Rockhill must have sojourned long in Tibet; for how else could he have learnt the language? Nor was he unfamiliar with the customs of the country; and he did not hesitate to turn his knowledge to account. When a friendly Lama asked him if he would care to light a few lamps to the honour and glory of an image of the lord Buddha, he was quite equal to the occasion, and lit fourscore; so that the old women worshipping at the portals of the temple vouched for his piety and devotion. Last of all, Mr. Rockhill can congratulate himself on being endowed with certain personal qualifications for a journey in Tibet. "I remember once," he writes, "upon asking a Tibetan how he thought I should look, if dressed in his costume, he answered me that I would make a fine-looking Tibetan, as I had big ears and a big nose." With a pardonable touch of vanity, Mr. Rockhill adds that among the Tibetans large noses and eyes are deemed beautiful.

Yet with all these advantages, natural and acquired, the main object of the expedi-

tion proved unattainable. At Lushar, in the Koko-nor region, a Khalkha Mongol, reputed to be an incarnation of Buddha, offered to take Mr. Rockhill to Lh'asa; but the plan fell through. Later on, at a place fifty days' journey from the holy city, one of the chiefs of Ts'aidam, who also seemed honestly anxious to help him, insisted that an escort of not less than twenty men would be necessary for the march. This frightened his followers; and as he was unable to engage others, he was now compelled to turn aside from his goal. Curiously enough, he was informed by the Ts'aidam chief that another expedition had reached Lh'asa, consisting of some seventy Russians, under an old man with a white beard. At first Mr. Rockhill thought that one of the late General Prejevalsky's companions had pushed on after his leader's death; but the mystery, if there be one, is still unexplained. Our traveller had now to form new plans: and he decided to strike southwards towards Assam, along a route which Prejevalsky had attempted to follow a few years before, and which the native explorer employed by the Indian Survey Department had traversed as far as Ta-chien-lu. In this resolution he was fortified, or at any rate his men were, by the vaticinations of another incarnate Buddha residing in the neighbourhood. The saint, a good-looking youth of nineteen, dressed in garments of yellow satin, having been presented with a razor, a looking-glass, and a cake of Pears' soap, not only prophesied that, barring accidents, the journey would be accomplished successfully, but even promised that so generous a donor should be remembered in his orisons.

Although Mr. Rockhill was never within less than four hundred miles of Lh'asa, his expedition was very far from being a failure. The careful and scholarly observations he made during the journey to Koko-nor, during his long stay in the vicinity of the Blue Lake, and when travelling through Eastern Tibet, throw a flood of light on the geography of a little known region. His notes supplement, and in some cases correct, the information obtained by previous travellers, and in particular by the Abbé Hue, by the Russian General Prejevalsky, and by the Indian surveyor known officially as the Pundit A—K. He agrees with Colonel Mark Bell, V.C.—no mean authority—in thinking that Prejevalsky has unfairly aspersed Hue's veracity, and he shows that on one or two occasions the General himself was inclined to exaggerate. But these are matters on which experts must employ themselves; by the ordinary reader the book will be appreciated as a vivid and picturesque description of a country which presents almost every possible variety of interest. At times, indeed, the route lay over a weary, desolate waste; but Mr. Rockhill's narrative is never dull for long. At one moment we seem to be watching the little company of toil-worn travellers, as they plunge through the snow-drift on some high mountain pass 16,000 feet and more above the level of the sea, or cross a deep swiftly-flowing river in tiny coracles that barely escape being swept

away by the stream. Again they are riding quietly through a green valley, studded thick with villages; it might be a valley in Switzerland but for the strange people they meet, and the droves of yaks laden with brick tea, and the white and red walls of a Buddhist Lamasery rising in the distance. Or the stranger from the distant West may be elbowing the crowd at a country fair; or admiring the vessels of gold and silver, the images of gods, the illuminated MSS., and the satin vestments in the treasure house of the monastery of the hundred thousand images; or buying leaves off the famous tree at Kumbun, that grew more than five centuries ago from the hair of the great Buddhist reformer, Tsong-k'a-pa. And many quaint figures of outlandish folk attract the Western traveller's attention and are described in his book; tall Tibetans from Lh'asa, in dark velvet gowns trimmed with leopard's fur; wild-looking, red-capped men with dirty gaberdines of sheep's-skin and high boots, with long swords in their belts; Lamas in red cloth, and here and there one whose peculiar sanctity requires a dress of yellow satin, and a gilt and varnished hat, and who bestows his benediction on each passer-by.

Mr. Rockhill was asked many questions about India, and about the Buriat Kingdom, as the Lamas called Russia. Near Koko-nor he heard about the war between Lh'asa Tibetans and the Ying-gi-li, the English. The Lh'asa Lamas, he was told, had enlisted a number of men in Eastern Tibet and sent them to the front, bidding them not to be afraid of the British guns, as they themselves would be at hand to protect them by magical incantations. In the very first fight many of the Ch'ambo warriors were killed or wounded; upon which the survivors incontinently went home, leaving the Lamas to fight their own battles.

There is one important point on which Mr. Rockhill would appear to have gone astray. Since 1793, he tells us, the Chinese Amban, or political resident in Lh'asa, has taken an active part in the administration of the country. All the officials, Mr. Rockhill goes on to say, from the members of council downwards, obey his orders; and all affairs of state are submitted to him for his decision. He is responsible for the condition of the frontier defences, inspects the garrisons, controls the finances, and superintends the foreign policy of the country. He nominates the revenue officers; and his authority even extends to ecclesiastical appointments. Mr. Rockhill, it will be noted, does not speak from his own knowledge; he relies on Chinese statements and on a code of regulations which profess to define the Amban's status and duties. But, like some other writers before him, he has been misled by the rhodomontade and grandiloquence which Chinese officials are always prone to indulge in. More than ten years ago the late Mr. Colborne Baber pointed out that the Government of Lh'asa levied war upon other States without any material opposition, almost without any notice, on the part of the Chinese Government. Mr. James, in *The Long White Mountain*, writes:—"From the time of Kanghi, who was the first emperor to inter-

tere effectually in Tibetan affairs, the control of China over Tibet has been only nominal." The Pundit A—K states that "Whenever any dispute arises between two parties of foreigners of the same nation at Lh'asa, it is decided by the chief men among them; but when the parties are of different nations, inquiries are conducted by the Tibetan rulers, who decide the case and, if necessary, assign punishment." But most of all I would refer to the facts and arguments adduced by the well-informed author of a paper on "The Chinese in Tibet," which appeared a year or two ago in the *Times*. The writer of this article shows conclusively that, although the Chinese Amban at Lh'asa "writes memorials and despatches on Tibetan affairs in a style which gives unwary readers the idea that he is master of the situation," his authority and influence may be regarded as infinitesimal. Mr. Rockhill quotes some of the despatches referred to as if they afforded trustworthy evidence of the state of things.

STEPHEN WHEELER.

Life of James Boswell (of Auchinleck). By Percy Fitzgerald. In 2 vols. (Chatto & Windus.)

THE perseverance of Mr. Fitzgerald is beyond all praise. He roams through every kind of literature, both grave and gay; and the goods which he brings back in his "satchel" are not always confined to the "laborious nothings" which the satirist asserted were all that the widow of Mr. Thrale collected. He is blessed with a keen nose for a good subject for a biography; and after exhausting the sources of information which lie ready to his hand on the surface, he digests his materials into a shape which, from his frequent appearances before the public, must be considered to present sufficient attraction for a large circle of readers. Not infrequently he appropriates to himself a work on which some other scholar has been labouring quietly and unobtrusively for many years, with the disappointing result that, after adding day by day and month by month to a store of knowledge which he knows but too well is still deficient, he is anticipated in publishing by Mr. Fitzgerald.

A memoir of Boswell should, above all others, be a labour of love; for no other biographer has contributed so much to the general stock of information and pleasure. Generation after generation of student and idler have been introduced by him to the society of the most eminent and entertaining characters of that period, and have turned to his pages again and again with the certainty of finding therein both profit and pleasure. As a reward for all the happiness which he has imparted to others, poor Boswell has himself received nothing but obloquy. Croker was never so happy as in the moments when he was exposing to ridicule mistaken views of the chronicler whose work he was annotating; and Macaulay's essay has made the foibles of Boswell familiar to every lover of books. Now, after the lapse of many more years, the task of depicting this frail but loveable

Scot has been captured by Mr. Percy Fitzgerald. The discoveries which Mr. Fitzgerald has made, and for which he expects, as the Preface informs us, to receive the gratitude of the reader, are not very important; but for their appearance in print we do not hesitate to tender due acknowledgment. The account of Lord Auchinleck is the fullest in detail with which we are acquainted; and if it only serves to confirm our previous belief in the old judge's shrewd sense, and his quaint humour, we will not raise any complaint against it on that account. But even in this chapter on Boswell's ancestors there are sentences which cannot be accepted as accurate. One of his predecessors had married "a Dutch lady of the noble house of Sommelsdyck"; and this circumstance, we are informed on page 4, "naturally accounts for the Dutch education given to her son and grandson." In assigning this foreign alliance as the reason why the grim old Scotch judge and his jovial son were sent to Utrecht to finish their education, Mr. Fitzgerald has somewhat led his readers astray. Indeed he himself must, as he penned the opening lines of Chapter VI., have become aware that this previous explanation was founded on an error; for he is there perforce compelled to confess that "not a few British youths were at this period sent to Holland for their education," and among them are mentioned the names of Wilkes and Charles Townsend. Had he glanced but for a moment at the list of English-speaking students at Leyden, which Mr. Peacock some years ago issued under the auspices of the Index Society, it would have been apparent to him that, for a century or more, shoals of British boys were sent to Holland in quest of an education wider and more free from doctrinal or other influences than could be obtained at home, and that in the ranks of these young students the Scotch element largely predominated. When Boswell quitted the university of Utrecht to travel through Germany and Italy, he became, at Naples, closely allied in friendship with the notorious Wilkes, whose acquaintance he seems to have had no difficulty in making. They soon parted, but Wilkes was not allowed to escape so quickly from the clutches of the hungry Scot. Letter after letter was sent after him; and, as they have never been published, says Mr. Fitzgerald, they are now given at length. Sprightly and genial are these letters of the volatile Boswell, and his biographer has done wisely in reproducing them in their entirety. The spirits of the traveller were at this stage in his life gloriously exuberant, and after his return from visiting Paoli in Corsica an enthusiastic letter was sent by him to Rousseau. This has now been unearthed by Mr. Fitzgerald from a volume of minor and unedited tracts by the French philosopher, and has also been printed at large. Boswell was then making his way back to England, and with his usual fondness for strange acquaintances he undertook the task of escorting to London Rousseau's mistress. Though nothing could permanently damp the enthusiasm of this travelled Scot, there were many occasions on which he suffered from a severe depression of

spirits. It would have been strange indeed had it been otherwise, for throughout his life the unhappy man was experiencing disappointment after disappointment and was sinking deeper and deeper into the mire of debt. On one of these temporary periods of gloom he resolved upon relieving his mind by describing for the world at large the symptoms of his sadness. To the *London Magazine* he therefore contributed a series of essays, not uncheery in treatment, in which he depicted himself as "The Hypochondriac," and exposed to the gaze of the public most of his favourite vices and the results to which they led. From these, too, as but little known, Mr. Fitzgerald has made large extracts. Boswell's offspring are described with the same plethora of matter that has been lavished on his father. His two sons, Alexander and James, were men of talent, and their lives are rightly chronicled; but the narrative extends to the unhappy daughter, whose appeals for pecuniary help are set out at some length in the new *Life of Romeo Coates*, and to descendants more distant and more obscure.

The faults of these volumes are never absent from the reader's attention. They stand out in glaring prominence and mar his enjoyment at every turn. The plan of the work is conceived on far too elaborate a scale. Whole dialogues are conveyed from Boswell's immortal work, and many of them have but little bearing on the career of Boswell himself. The quarrels of Boswell with Miss Seward, Mrs. Piozzi, and Sir John Hawkins have long since ceased to excite the interest which could justify their reappearance at the extreme length devoted to them by Mr. Fitzgerald. If the differences of rival biographers of a century ago have not continued to retain any charm, the enmities of editors of more recent days were never invested with any attraction for the world at large. The "mare's nests" of Mr. Croker have been exposed, it is stated in a note of some length in vol. II. pp. 4-5, by Mr. Fitzgerald himself in another work; but he undertakes the same dreary task again in these volumes. This in itself would be enough, and more than enough, for ordinary biographers, but in page after page of large type and small type he foists upon us his differences with Dr. Birkbeck Hill. Dissertations of this character have but little relevance to the life of Boswell himself; but by excursions like these a biography which might have been condensed into a single volume, is diluted through two volumes of about 300 pages apiece. Unfortunately, too, the fatal taint of inaccuracy which has vitiated many a previous compilation is not wanting from this, the last labour of Mr. Fitzgerald. It begins with an opinion of "Dean Boyd in his reminiscences;" but the sole volume of reminiscences associated with the name of Boyd was composed by an author who, far from being in clerical orders, had been steeped in business through all the active years of his life. Take, again, the dates given on pp. 6 and 7 in the career of Lord Auchinleck. A letter from him to the Duke of Newcastle, expressive of his eagerness for promotion is dated June 19, 1753. In this application, records the biographer, "he did not

succeed;" but the following words, strange to say, are that "in 1755 he was more fortunate." Another sentence opens with the statement that "six years later this attachment to his Grace fell under suspicion"; but the letter, three portentous pages in length, given in support of this statement, is dated, "March 20, 1760." In the same way the date of the suicide of Boswell's companion in early life, Captain Erskine, is given as September, 1793; but, immediately afterwards, the letter of Burns, describing his distress at the news of the death, is said to be dated in October, 1791. A biographer who has written so much on this century as Mr. Fitzgerald has done should not have quoted (I. 82) a well-known politician's name, as "*banker Gascoigne*"; nor should a student who has edited two editions of Boswell have asserted that the notes of Dr. Johnson's conversation, which were jotted down by the Irish Dr. Campbell, found their way to *New Zealand*, and were printed there.

The fairest estimate which can be framed on these volumes describing the life of poor Jemmy Boswell is that some portions of their contents may serve to amuse an idle hour, but that they cannot be accepted as a serious addition to the literature bearing on the last century.

W. P. COURTNEY.

The Golden Treasury of the Best Songs and Lyrical Poems in the English Language.
Revised and Enlarged. (Macmillans.)

For thirty years this little book, produced under a happy star by a most fortunate conjunction of editor, publisher, and printer, has been, as its Preface anticipated, "a storehouse of delight" to thousands of Englishmen, while to many thousands more it is not too much to say that it has represented English poetry. The promise therefore of a "revised and enlarged" edition provoked in many serious breasts conflicting emotions. On the one hand there were, no doubt, many English lyrics as good as many already in the volume, and not a few better, and there was hope that these might find their place; on the other hand, the idiosyncrasy of the editor, plainly enough visible, notwithstanding the advice of the Poet Laureate and the two other friends of "independent and exercised judgment," might in thirty years have developed into extravagance. Possessors of the 1883 edition were not among the least fearful; for that edition was furnished with an Appendix which, while it contained two more of Shakspeare's songs, Sidney's sonnet to Sleep (so curiously amplified by Shakspeare in "*Macbeth*"), another verse from Vaughan, and, not least welcome, Cowper's "*Castaway*," contained also yet another sonnet of Wordsworth, some stanzas from C. Smart's "*David*," an infantile prattling of Blake, and an insufferably bad poem of Wolfe's "*To Mary*." The appearance of the present volume shows that both hopes and fears were warranted.

To take account first of the new-comers. Coleridge's "*Kubla Khan*" arrives late, but never too late; Vaughan fills another well-earned place with "*They are all gone*

into the world of light"; Marvell two more places with "*The Picture of Little T. C.*" and a passage from "*The Nymph and Fawn*"; Cowley another with some stanzas from his fine elegy on Mr. Hervey; that chaste gentleman, W. Habington, is presented for the first time, which is no more than he deserves; Lord Essex takes the place of Lord Oxford, either being welcome and neither much missed; Greene replaces Constable, and Lord Rochester the Viscount St. Albans, both decidedly to our loss; the clergy are joined by Mr. Norris of Bemerton and by Mr. Lyte, the latter of whom, whatever his rank in *The Book of Praise* does not show to advantage in the present company; Mary Lamb is admitted to soothe the solitude of Mrs. Barbauld amid the throng of Scots poetesses; but undoubtedly the lion of the party is Dr. Campion, who appears out of the unknown with no less than ten poems.

The total omission of Sidney's sonnets from the old *Golden Treasury* was one of the inexplicable things about it, especially when room was found for four sonnets by Drummond; and the mystery was not lifted by the note appended in 1883 to the sonnet then added: "After or beside Shakspeare's sonnets, his '*Astrophel and Stella*,' in the editor's judgment, offers the most intense and powerful picture of the passion of love in the whole range of our poetry." Exactly; but why then print Drummond "beside Shakspeare" instead of Sidney? Sidney is now represented by three sonnets, the stanzas "My true love hath my heart," and the song "The nightingale as soon as April bringeth." The present reviewer would have preferred the first verse of this song without the second, which is disagreeable in a way no other song of Sidney's is disagreeable, although they are, many of them, less in modern taste than the sonnets. Another great name long ignored has at last received attention more proportionate to its deserts, but it has not received justice. In the appendix to the 1883 edition appeared Blake's "*Song of Infant Joy*"; besides this, we now have "Never seek to tell thy love," "Sleep, sleep, beauty bright," and "Whether on Ida's shady brow." For the last of these lovers of Blake will return thanks; but they will as certainly ask what the others are doing in a collection of English lyrics, from which "My silks and fine array," "How sweet I roamed from field to field," "And did those feet in ancient times," and "The sick rose," are banished; and they will agree that it is better to ignore a poet than thus to misrepresent him. A third name we must notice at somewhat greater length is Campion's. Some readers of the new *Golden Treasury* may have expected to find Campion's poems in the same key as Southwell's, considering him to be the famous Jesuit. But he is another person altogether, a writer of songs and song music, whose poems were exhumed by Mr. Arthur Bullen some two years since, and promptly reburied in a privately printed edition.* Certain of his

songs take a high place among English lyrics, others are good to sing and no more, others begin enchantingly and come to nothing. Prof. Palgrave has counted Campion's masterpieces on the fingers of both hands! "Of Neptune's empire let us sing," well deserves its place; "The man of life upright" is one of our few successful Horatian odes; and "Turn back, yon wanton flyer" might stand as a successful attempt with a difficult subject; but we should have preferred "Kind are her answers"; "Follow your saint, follow with accents sweet"; "Come, O come, my life's delight"; "Silly boy, 'tis full moon yet"; "Give beauty all her right"; and "Never weather-beaten sail more willing bent to shore," before the other seven now printed. For "When thou art home to shades of underground" is (*pace* our friend, Mr. Bullen) in falsetto; "Never love unless you can bear with all the faults of man" is amusing *vers de société*, but not poetry; "Follow thy fair sun, unhappy shadow," is an excellent conceit to start with, but it proceeds to speak of a shadow as "scorched black" by the sun, which is not to be borne. The other selected poems are pretty, but not distinguished enough for the *Golden Treasury*.

From Mr. Bullen's other collections a great deal has been gathered. "Fain would I change that note," "I saw my lady weep," "Though others may her brow adore," are up to the level of the anonymous verse already in the *Treasury*, such as "Love not me for comely grace" and "My love in her attire doth show her wit." But there are many pieces which fall below this level. Such verses as:

"Out of thy golden quiver
Take thou thy strongest arrow
That will through bone and marrow;"

or,

"Viewing both alike hardly my mind supposes
Whether the roses be your lips, or your lips the
roses;"

or,

"Love in thy youth, fair Maid, be wise;
Old Time will make thee colder,
And though each morning new arise,
Yet we each day grow older;"

or,

"When thou has taken thy repast
Repose my babe on me."

Such verses as these would pass in a song, but they have no business in an anthology of English poetry. Why has Prof. Palgrave admitted them?

Some light is thrown on this question by the final note in this edition. We are there told that a certain little Scots song has been set by a gentleman "to an air worthy of its beauty." Now the fact that Prof. Palgrave has not thought it beside the mark to print that note seems to show that he does not habitually look at songs purely as literature, but also as words for music. And this would explain, further, how "*Rule Britannia*" came to be in the volume, as well as "*Sally in our Alley*"—for both these performances, impossible to read, become quite tolerable, nay, laudable, when they are sung. But this can hardly be the whole explanation. Further light is thrown by a passage in the Summary to Book i. (last edition):

"great excellence . . . has from the beginning of things been even more uniform than

* Since this was written Mr. Bullen has republished his delightful *Lyrics from the Song-books of the Elizabethan Age*, which includes a very large selection from Campion.

mediocrity, by virtue of the closeness of its approach to nature: and so far as the standard of excellence kept in view has been attained in this volume, a comparative absence of extreme or temporary phases in style, a similarity of tone and manner, will be found throughout: something neither modern nor ancient, but true and speaking to the heart of man alike throughout the ages."

This is undoubtedly well said, and there can be no doubt also that *The Golden Treasury*, as a popular anthology, has largely profited from a rigorous application of the principle. For instance, scholars may cry out against the exclusion of Donne; but Donne's poems are great in spite of great defects, and there is good reason for excluding them.* But it is not difficult to see how a principle of this kind admits of exaggeration—how it might even degenerate into a preference for commonplace. There were not wanting signs of more than the possibility of this in the first edition. If most students were asked to represent Carew by a single poem, it would certainly be by "Ask me no more," a poem of striking beauty both of rhythm, phrase, and fancy. Prof. Palgrave represented him, and still represents him, by "He who loves a rosy cheek," which is commonplace in all these particulars. But the most striking evidence of the perversion of the principle in the old volume was the disproportionate abundance of selections from Wordsworth, Campbell, Scott, and Moore, and the minor Scotch poets. There were forty-one poems of Wordsworth! Now, we assert that at least a dozen of these have nothing to recommend them but the commonplaceness of their sentiment. Those we mean are the following: "Why art thou silent, is thy love a plant?" "Surprised by joy, impatient as the wind," "When I have borne in memory what has tamed," "Ethereal minstrel, pilgrim of the sky," "Degenerate Douglas, O th' unworthy lord," "Yes, there is holy pleasure in thine eye," "Tax not the royal saint with vain expense," "Yarrow unvisited," "Yarrow visited," "The two April mornings," "The fountain," "Simon Lee," and "Ruth." If these had been cancelled, not only would the book have been lightened, but the reputation of Wordsworth would have been raised among the general public. But, incredible as it may seem, two more poems are now added, "Lucy Gray," and "Glen Almain;" and the sonnet on the Trosachs, admitted in 1883 to an Appendix, is now thrust between "O world, O life, O time," and "My heart leaps up," two poems whose juxtaposition Matthew Arnold once thought so happy. Further, as if to point the moral of commonplaceness more unmistakably, additions to Wordsworth are made room for by excisions from Shelley. "Rarely, rarely comest thou" we do not much regret, but "A widow bird," how did that offend?—a poem as simple as the simplest of Wordsworth's, but of a most haunting music. We pray that it may haunt Prof. Palgrave.

* Donne's name has found a place, in this edition, by reason that the poem on "Absence" from Davison's Rhapsody is now very properly assigned to him. There is an unfortunate misprint or emendation in the last verse of this poem.

The third poem of Shelley's to make way is "Life of Life! Thy lips enkindle!"

These remarks are called forth by the editor's hope expressed in the last sentence of his Introduction that "so far as in him lies, a complete and definitive collection of our best lyrics, to the central year of this fast closing century, is now offered." We venture to think that Prof. Palgrave might in a last revision, with great advantage to his book, draw the limits still closer. And in the hope that he will not yet take his hand from the table, we will point out in conclusion several small things in the notes, so excellent in general, which would bear correction. And first, it cannot fail to strike the reader with surprise and amusement that the poems originally excluded, as we are told not without consideration, and afterwards admitted, are far more highly praised than those about which there was never any doubt. The note on Marvell's "Picture of Little T. C." is one example, that on the "Girl and Fawn" another; that on Collins' "Ode to Simplicity" another; that on Mr. Lyte another. The parallel between Keats and Wolfe (p. 263) suggests Plutarch less than his imitator Fluellen; though it must be admitted that Prof. Palgrave has made it less ridiculous than one could have thought possible by printing three of the worst of Keats's sonnets. Again, the note on Blake (p. 156) can hardly be serious. Amongst the old notes, notwithstanding the very great improvements made in 1883, there are still a few, troublesome to the mind's eye, which might conveniently be removed. Is it necessary to tell us that "waly" is connected with "caterwaul" (p. 104); or, that "Hohenlinden" means "high lime trees" (p. 243), considering that no explanation is given, for instance, of Blenheim? Might not the little puff of Wordsworth's "Cuckoo" follow into retirement that on Gray's Elegy? At least, there seems no need now to speak of Wordsworth as its "illustrious author." And might not an attack on optimists in the Summary to Book iv., seeing that it has grown gradually more respectful, at last be withdrawn (like the attack on the French Revolution), not because the professor is not in the right, but because he is treating of matters outside his profession. And, lastly, is it not time that a certain famous note, which pronounces a certain pleasant little song to be "worthy of the Ancients, and even more so," should be reconsidered, as the world is still unconvinced?

H. C. BEECHING.

The Spirit of Islam. By S. Ameer Ali. (W. H. Allen.)

THE learned author of this book is a barrister, a Master of Arts, and judge of the Calcutta High Court. He thus furnishes an example of the best side of English influence in Asia. As under the Roman Empire the provincials learned to adopt the language, manners, and even the philosophy of their distant mistress, and—with a certain native element of their own—became a new breed of Romans; so it almost certainly appears that the educated men (and

even women) of India are being affected in the present day. Hitherto, indeed, the influence has been mostly confined to the Hindus, but in the book before us we have an instance how far the spirit of the time may be extending. Hinduism is in its nature eclectic, and its followers—however exclusive and sometimes Pharisaic they may be—only too readily adopt any fashion that may suit a temporary purpose: a Hindu often practises his native rites in his own family while professing the broadest liberality abroad. But in the creed of the Muslim there is more depth and more conviction than this; and so long as a Mahometan believes that the Koran is of divine and conclusive authority, he cannot have any real sympathy with Western civilisation. The consequence has been that over fifty millions of British subjects have been living, hitherto, in a state of social and political excommunication; and it can hardly be necessary to say how serious a loss of strength that means for the Empire.

These facts give a peculiar value to Mr. Ameer Ali's book, which is intended to show that both Muslims and non-Muslims have failed to understand the true nature and scope of Islam; while it undertakes to furnish a kind of Eirenikon that may enable both classes to live and work together as good citizens. The author's own position is a type and illustration of his teaching; for he comes before us as a highly educated British public servant; the husband, moreover, of one wife, an educated lady, to whose judgment the book is publicly submitted by an appropriate inscription. Whether it is orthodox Mahometanism must be a question for the author's co-religionists: it will probably not escape the rocks and shoals which usually beset the navigation of Broad Church pilots. But this we may safely say: that if some such system is not capable of being worked as a reconciliation between Islam and progress, so much the worse for Islam. Whether or not the reader passes by the first half of the book (which is purely historical), he should attentively examine the questions raised in the last 300 pages, noting especially that many of the faulty views and unsocial precepts often considered as essentials of the Muslim creed are here represented, by an expert, as due to the state of the communities among which it arose, like those of a kindred creed given to the Jews through Moses "by reason of the hardness of their hearts."

The historical value of the book, apart from these special themes, is very considerable. From a cultivated and kindly standpoint, the author shows how much of the schismatic feuds in early Islam were due to chronic disputes in desert life; how a spirit of literature and science, never wholly wanting, became developed under the Abbassid caliphs; and how, alike at Bussora and in Spain, the spread of learning immediately led to liberal and rational religious doctrines. The book has an excellent introduction, a chronological list of the various dynasties of Eastern caliphs, and an index of names. Those who care nothing for the polemics of the matter may still find profit and pleasure from the narrative portion,

while to others it may suggest a new and important view of the development of the human mind. For it may lead them to inquire whether manners may not influence religion at least as much as—according to the general opinion—religion influences manners.

It may be added that all cannot expect to find the whole of the complicated details equally established. Many may be of opinion that the Prophet gave too much countenance to slavery, sexual indulgence, and religious warfare; and the author's spirited and intelligent polemic will not, perhaps, materially alter that conclusion. It is, indeed, to little purpose that he contends that Christians have done all these things. The point which this sort of argument fails to affect may thus be stated:—While non-Muslim communities have generally denounced and gradually destroyed the excess of these evils, Islam has preserved and enhanced them, until what may have been originally tolerated abuses have grown into characteristic features. The Moors of Spain may have been more civilised than contemporary Christians; but it is certain that, at the present day, polygamy and nameless vice, bigotry, and slave-hunting are more systematically practised under the Crescent than under the Cross.

Nevertheless, the book is extremely noticeable; even though the candid reader must lay it down with an impression that the author is somewhat of a Rationalist, and his school a sect of Dissent.

H. G. KEENE.

Modern Authors. A Review and a Forecast. By Arthur Lynch. (Ward & Downey.)

THIS is a book of much cry and little wool. The cry begins to make itself heard in the first sentence of the Preface, where Mr. Lynch describes his work as being "less a criticism of the productions of others than a proposal towards introducing new principles of criticism." Seeing that from the days of Aristotle to those of M. Hennequin and Mr. Pater all possible principles of criticism seem to have been formulated and applied, the reader naturally exclaims: "These be brave words," and, in spite of inevitable doubts, is moved to expect that something which shall be at least novel and arresting will be found in the pages that follow. Well, blessed is he that expecteth nothing, for he, and he only, will close Mr. Lynch's volume without disappointment, though not, it is to be feared, without bewilderment and weariness.

The new principles are very briefly stated in a paragraph upon the second page, of which the whole volume may be regarded as an expansion and illustration. Mr. Lynch's discovery is that

"Capable criticism has most (*sic*) to deal with three factors: The intellectual grasp; the emotional co-efficient (calibre, bore, scope, range); and (the field itself being given) the experience, knowledge of the field—the latter being again divided into the intellectual and emotional elements. Under these divisions, too, the *bunt* display of life—that is, the variety and characteristics of intellectual and emotional experiences; points of wit, humour, pathos, and the like; and *patri passu*, the main part of

the question of *technique*—will be found most advantageously handled."

Certainly this statement is tangled enough in the matter of expression to leave behind it a vague suggestion of profound significance; but when its meaning is laboriously puzzled out, it reveals itself as something which certainly cannot boast either profundity or novelty. The critics have disagreed about many things, but not one of them has ever doubted the proposition so clumsily enunciated here—that the rank of a work of literary art is to be determined by its display of intellectual grasp, quickness and range of emotional sensibility, fulness and accuracy of knowledge, and satisfying perfection of workmanship. This is not a principle of criticism: it is simply the primal truth, the recognition of which precedes and necessitates the search for a principle; and those who look to Mr. Lynch for aid in their search will assuredly look in vain. He does not even pretend to give a canon which shall serve as a test of the intellectual grasp, the emotional calibre, and so on: he gives us nothing but a collection of disjointed *obiter dicta* in curious English and still more curious German, which serve to acquaint us with his opinions on Shakspeare, Scott, Carlyle, Zola, Walt Whitman, and a host of other writers, with no indication whatever of the critical road by which these opinions have been arrived at. Even the opinions themselves seem to be characterised by an utter lack of anything like largeness of view. One of Mr. Lynch's favourite methods of justifying a preference is to quote a weak passage from the author who is contemned and a strong passage from the author who is admired, to assume that both are representative, and then to call upon his readers to acknowledge with him the supremacy of the writer whose "emotional calibre" or "intellectual grasp" is thus vindicated. Just as any theological doctrine may be established to the satisfaction of those who accept it by a judiciously-made selection of Scripture "texts," so any literary estimate can be commended to uncritical readers by an array of cunningly-chosen quotations. The method is valueless at its best; and it is surely seen at its worst in the hands of a writer who, on the strength of the sestet of a single sonnet, asks us to place Mr. Swinburne by the side of a poetaster whose memory is preserved only in Byron's reference to "grovelling Stott." "Even as Nature," continues the urbane Mr. Lynch, "required to join a Homer and a Virgil to make a Milton, so *en revanche* she has surely dismembered a Stott to make a Swinburne and a Wilde." To speak of such a *dictum* as uncritical would be utterly beside the mark: it is outside of all relation to criticism; it is simply a vulgar impertinence, which manages to achieve grotesqueness by its appearance in a volume, the avowed purpose of which is to dethrone the criticism of whim, and to set up in its place the criticism of "fertile principles."

It must in justice be admitted that in the passage just quoted we find Mr. Lynch touching the furthest frontier of his possibilities of fatuity. He is sometimes sensible, sometimes shrewd, once or twice

even sagacious—as, for example, in his remarks on "Titus Andronicus," and on Fielding and Smollett; but he is much oftener extravagant, incoherent, or bewilderingly irrelevant. Nor is the manner more attractive than the matter, for Mr. Lynch seems absolutely devoid of any feeling for literary form. His pages read, not like a continuous discourse, but like a series of hasty jottings from a memorandum book thrown together pell-mell. Here we have a string of short sentences with not a verb among them; and there, a remark which seems like one of the gnomic utterances of Mr. F.'s aunt, so entirely unrelated is it to what precedes and follows it. For Mr. Lynch, as for many of our young revolutionaries, the English language is utterly inadequate as a vehicle of expression. One of his favourites is a *bahnbrecher*—"pioneer" would be much too commonplace a word; the works of a second are *derb*; those of a third are *bunt*; while, as for that grand old man, Walt Whitman, he is *derb*, *bunt*, and a *bahnbrecher* into the bargain. These affectations are intensely irritating to the sober-minded reader; and they are injurious to the writer, because they are apt to suggest a suspicion of charlatanry, which may be altogether undeserved. It would hardly be fair to say of Mr. Lynch's book, as a whole, that it darkens counsel by words without knowledge, for it is clearly an outcome of wide reading; but his reading is rendered ineffective, for purposes of helpful criticism, by the lack of those fixed principles of judgment which it professes to supply.

JAMES ASHCROFT NOBLE.

NEW NOVELS.

Cecilia de Noel. By Lanoe Falconer. (Macmillans.)

Mr. Chaine's Sons. By W. E. Norris. In 3 vols. (Bentley.)

Interference. By B. M. Croker. In 3 vols. (White.)

One Reason Why. By Beatrice Whitby. In 2 vols. (Hurst & Blackett.)

Of this Death. By Mrs. Vere Campbell. In 2 vols. (Ward & Downey.)

Tim. (Macmillans.)

Charming to Her Latest Day. By Alan Muir. (Sutton & Drowley.)

OF Lanoe Falconer's new book a poetic child might ejaculate:

"Glory, remember Mamselle Ixe's day,
And hide Cecilia de Noel away."

And as *Mademoiselle Ixe*, if not quite so good as it was called, was really good, the best thing to do would be to say nothing about this successor in the present, and promise to forget all about it in the future. Yet as divers of our excellent brothers in criticism appear to be taking the book up, and putting it in training for the Robert Elsmere Handicap or even the Called Back Stakes, it may be well to devote a few lines to showing what *Cecilia de Noel* really is. It is a ghost story without a ghost, except in the subjective presentments of the ghostseers. The master of the house, Sir George Atherley—

an intolerable creature who talks book (and that cheap atheism-book) to his wife, his guest, and almost his butler; who says "like she was," and so forth—does not see it: nor his admirable, foolish wife. Nor is its direct effect on the guest, a jilted cripple, who naturally takes gloomy views, related. But it is seen by others—the cook, an evangelical lady, a spiritualist ditto, a worldly canon, an ascetic curate—and it affects them after their own natures. Lastly comes Cecilia de Noel, a cousin of the atheistic and ungrammatical baronet, who speaks kindly to it, and is addressed by it in ghostese (the accuracy of which will be at once acknowledged) as "brave human creature." Cecilia soothes and reconciles them all; even the atheist with the bloody hand being staggered by the jilted cripple's question—"George, how do you explain the mystery of her existence?" as if the mystery of his own were not enough had he chosen to consider it. Did Lanoe Falconer ever hear a certain story about Moses and the Prophets? The simple critical fact is that *Cecilia de Noel* is in essence a Christmas story of the class of the late Mrs. Ewing's charming stories, padded out, watered down, adapted to the current fads and cants of "grown-ups," and in our humble judgment spoilt, for all the excellence of its intentions and all the touches (there are a few) of faculty. For which expression of opinion any one may send us to Coventry or Ashkelon if he pleases; we have kept the bird in our bosom.

Mr. Norris is a very clever man; but *Mr. Chaine's Sons* is a very disappointing book. It begins rather well, after the manner which infuriates American critics, by a garden party in a cathedral close. And though the image and superscription of the characters—Violet Staunton, a would-be worldly but really warm-hearted little coquette; Ida Pemberton, *victime du devoir*, tall, pale, haughty; John Chaine, good-natured oaf; Wilfrid Chaine, brother of John and villain of the piece; Hubert Chaine, brother of both and lover of Violet; Jessie Viccars, encumbrance to Wilfrid, &c.—is rather worn and well-known, so also is the image and superscription of sovereigns, whereof a man shall hardly have too many. It is in the use of his money, the spending of his sovereigns, that Mr. Norris is faulty. That the plot is a mixture of the extremely obvious and the excessively sensational; that the circumstances in which John Chaine, when suspected of murder, disappears and reappears are anything but convincing; and that the accident at the end which plays the part of rather ferocious *deus ex machina* by removing the superfluous brother and the wicked brother straight off, is, let us say, convenient to excess, are things which do not trouble us very much. All this might be so, and the book yet be first-rate. If *Mr. Chaine's Sons* is not first-rate, we can only explain it by reference to the immortal story of the Oxford cook who could give no explanation of the superiority of his *fondue* but: "You see, sir, I takes the cheese, and so on [exactly what everybody else took], and then I fondooes 'em." Mr. Norris does not succeed on this occasion in "fondooing 'em." He seems to be as much embarrassed

with the person of his good clumsy hero John as that hero is with his own, till the kindly ferocity of the *deus ex machina* relieves him and Mr. Norris and the reader of it; and he has repeated a common and curious mistake of many latterday English novelists in respect to Ida Pemberton. Having married John Chaine without any affection for him, under no particular compulsion, and (though she had been earlier deceived) with her eyes wide open at the last moment, she loses the right to interest us in her affection for her other lover. We say: "No, madam, you can't eat the cake of selling yourself to No. 1 and have the cake of romantic and virtuous love for some No. 2. Don't, as one of the greatest characters of Mr. Norris's master says, adopt French institutions *à demi*. As you have married improperly, love improperly, or, if you want to be proper, be proper all round."

It is possible that Miss Croker is not so clever as Mr. Norris; but her book is much more interesting and much better hit off than his. The third volume is, we think, inferior to the other two; not that the incident on which it is based, and which gives the novel its title, is impossible, though it is bold, but that the author, by the same fault again, draws upon our sympathies without due authority. It is a good problem, no doubt. What ought a man of honour to do when he has sent a proposal to one young woman, and the mother of another, a wicked mother she, tampers with it so that her own daughter receives it, accepts it, and goes out to be married in India? George Holroyd seems to have thought, and a good many people will doubtless agree with him, that the damsel thus flung at him being personally guiltless, he could do nothing but "execute himself." Well and good, though we do not think so. But, having done this, he had to make the best of his bargain, and the bargain, except that it had no brains and a violent temper (a not uncommon combination in woman) does not seem to have been a wholly bad one. So that, when the wife comes to an evil end—after discovering, of course not to her pleasure, that it was the other person who was loved all the time—we are rather sorry for her, and not at all disposed to ring marriage bells for the other two. True, Miss Croker has too much good taste to ask us to do this explicitly, but we know it is in the chapter after "the end." However, put the tragedy part away, and *Interference*—that is to say, two whole volumes of it—is a capital book, full of "go" and life, and with the Irish scenes sketched in an easy, straightforward, unconventional, and yet precise fashion of character-drawing, which is really a far greater triumph of art than the laboured manner-pieces of the analyst school. Miss Croker's people are live men and women, not lay figures put together out of books, with little improvements to suit the latest fashion. The naughty heroine—except that she is perfectly selfish, and easily loses her temper, there is not much harm about her—Isabel Redmond or Holroyd, might walk into any room any day, and except in the character of her husband, no man need object to being in that apartment.

The good heroine, her cousin Betty, is not quite so lifelike—somehow the good heroines never are—but she is not bad; and most of the minor persons, especially the members of the Malone family are admirable.

A bold young woman is Miss Beatrice Whitby to take once more the angelic, accomplished, and "put-upon" governess, to pit her against a haughty damsel for the heir's hand, and to give it her triumphantly. To tell the honest truth, we did not think it could have been, except by positive genius, done well again. Here it is done very well, with a quite ingenious ghost story thrown in, with a good deal of smart dialogue and writing generally, and with no bad taste.

"What I here suggest," says one of Mrs. Vere Campbell's characters in her novel with an alarming and somewhat truncated title, "What I here suggest, is not for the Philistine to jibe at as madness." This might be written up over the whole book as an equivalent to: "Critics will be prosecuted with the utmost rigour of the law"; and it would be rash indeed for any critic to disregard so plain a warning. Still, it cannot be actionable—even in that new division of the High Court of Justice, which some good friends of ours, are anxious to set up—to observe that there is a good deal in *Of This Death* at which the wicked Philistine may jibe, and a good deal more of which the honest Philistine will frankly confess that he does not know what the deuce it is all about. Perhaps this last is as well. But there are many things of interest here, including a great deal of the finest style and imagery. A hydra with its finger on its lip, for instance; how novel, how startling, and we must add how exceedingly difficult! Beside it a dawn which "rises like a hag propped on a skinny elbow," and does other divers and disgusting things, though more ostensibly elaborate, is less thoroughly satisfactory. But these good things and others like them in *Of This Death* should be left uncompered. "Can one ever reconcile a parallel?" says Phyllis Eden, whose remarkable history is here told. We don't know: we never tried; but the attempt might be expiatory after speaking disrespectfully of the equator.

Tim, which has been rather unwisely advertised as by "a new writer," a title which has deplorable associations, contains some very fresh, pleasant, and, we believe on good authority, accurate sketches of Eton life, together with a picture of the devotion of a small boy to a friend and hero. These two themes are both embroidered on a canvas of Paul Dombey. The book is well written, and shows a certain subtlety of handling; but whether it will prove interesting or not must be very much a matter of individual taste. We do not feel enthusiastic about it ourselves; but we should find no great fault with anyone who did so feel.

Mr. Alan Muir's effort is distinguished by an effort at an almost extinct quality—archness. It is also distinguished by ignorance on the part of the writer that a lady whose godfathers and godmothers called her Barbara, and who has married Mr. Temple, does not call herself "Mrs. Barbara Temple," and by ignorance on the part of

the illustrator that the costumes of 1838 were different from those of 1891, or rather 1889 or thereabouts.

GEORGE SAINTSBURY.

RECENT THEOLOGY.

The Light of the World, and other Sermons. By Phillips Brooks. (Macmillans.) The reviewer, who usually judges of volumes of sermons by samples taken at random out of the sack, is troubled by such a preacher as Mr. Phillips Brooks. Each sermon seems weightier and mellow and stronger than the last. There is a refreshing absence on the one hand of poverty of thought, and on the other of rhetorical exuberance. Mr. Brooks has such a mastery of his themes that he can afford to practice restraint, and avoid the mistake of riding his ideas to death. What he wishes to say is said weightily and well, with conviction and yet with grace; and there he stops. Intensity of fervour, gracefulness of phrase, aptness of metaphor, eloquent appeal, all these we admire in his sermons; but behind these literary excellences, and giving them the matter they work in, is a practical acquaintance with the weakness and strength of men's souls not acquired in the study and not often possessed by popular preachers. Mr. Brooks has the knowledge of life and the insight into moods and motives of a great dramatist, and this is the source of the impression his sermons produce. We read first of all in the volume sermon viii., on "the Silence of Christ," and have found it on the whole the most striking and beautiful among the sermons, all of which are impressive.

The History of the Christian Church to A.D. 337. By F. J. Foakes-Jackson. (Cambridge: Hall.) It is not probable that anything more serviceable than this History will be produced for some years. In the face of the "chronological tables, index, questions for examination," &c., it cannot be denied that the book approximates to a glorified cram-book; but it is a scholarly, intelligent, enlightened cram-book, and has been a labour not only of learning and pains, but also of love. The chapters which strike us as the best are vi. on "the Apostolic Fathers," and ix. on "Christian Thought in the Second and Third Centuries"; and generally the narrative portions of the book are weaker than the critical, because the bewildering mass of facts here thrown together cannot be made interesting. It is impossible to do real justice to the career of Athanasius in twenty short pages: the stage is not large enough for the drama enacted; but Mr. Foakes-Jackson's plan does not permit the omission of any important facts. A pleasant characteristic of the volume is its candour and gentleness of spirit. There is no gloating over the sudden death of Arius, or condoning of the murder of Hypatia. A great effort is made to include in the volume the most recent discoveries and results on all points of importance. The book may be said to follow, on the whole, the views of Bishops Lightfoot and Westcott.

Saint Chrysostom and St. Augustine. By Philip Schaff. (Nisbet.) Dr. Schaff has consented to open with these Lives a series of "Studies in Christian Biography." His preface contains a short passage explanatory of the reasons of the dedication of the book to the memory of Bishop Lightfoot, "the greatest patristic scholar of England," which Englishmen will read with interest and gratitude. Dr. Schaff has given the writers who are to follow him excellent examples of the way their work should be done. Both biographies are obviously the work of one who has an intimate

acquaintance at first hand with the voluminous writings he describes. They are solid pieces of work, which will attract every earnest student by their fulness of information and firm grasp of complicated controversies. The Life of Augustine is naturally the longer of the two, and has had more labour spent upon it than the sketch of Chrysostom; but the Chrysostom is written forcibly and picturesquely, and admirably arranged. The series, if it maintains the high standard of this volume, will be valued by all students of Church History.

The Literature of the Second Century. (Hodder & Stoughton.) The authors of these "short studies in Christian evidences" are F. R. Wynne, J. H. Bernard, and S. Hemphill. Each writer contributes two lectures: Canon Wynne on the evidence to Christianity supplied by the literature of the sub-apostolic age, and on the gradual growth of the New Testament Canon; Mr. Bernard on the apocryphal gospels, and on the miraculous in early Christian literature; and Mr. Hemphill on Tatian's Harmony, and on "early vestiges of the fourfold Gospel." Mr. Bernard's lectures are the most interesting of the series, which is of very unusual merit. The preface explains that the writers pretend to no originality; but they are masters at first hand of their subject, and write with a candour and carefulness not often found in lectures meant to be popular. Mr. Hemphill's clear and readable paper on "the long-lost Harmony" of Tatian tells its story well, although it perhaps makes too much noise about rather a small matter. One sentence which speaks of "a trashy book called *Supernatural Religion*, which was quite the rage among English sceptics some years ago," stands alone in its want of courtesy, and should be altered. Such language harms no one but the user of it.

Fathers of the English Church. Second Series. By Frances Phillips. (Bemrose.) It is only necessary to note that this second series of "short sketches for young readers" is "based on the same lines" as the first, and has the same excellences. The "spirit of loyalty to the doctrines and principles of the English Church" is sometimes too "entire." To say that the Long Parliament "rendered its name for ever disgraced in history by the murder of King and Primate" is certainly to have the courage of one's opinions; but such language must suggest that loyalty to the English Church involves disloyalty to the English nation. It is not easy to estimate how much the Established Church suffers from words which in most Englishmen's ears are merely treasonable. But Laud's life presents peculiar difficulties; on the whole, the sketches are fairly and discreetly written, and evince a very uncommon gift of telling a story simply but vividly. The series contains four Lives—St. Richard Bishop of Chichester, William of Wykeham, Archbishop Matthew Parker, Archbishop Laud.

"CAMBRIDGE BIBLE FOR SCHOOLS."—*The Epistles to the Thessalonians.* Edited by G. G. Findlay (Cambridge: University Press.) Mr. Findlay maintains the high level of the series to which he has become a contributor. Some parts of his introduction to the Epistles to the Thessalonians could scarcely be bettered. The account of Thessalonica, the description of the style and character of the Epistles, and the analysis of them are excellent in style and scholarly care. The notes are possibly too voluminous; but there is so much matter in them, and the matter is arranged and handled so ably, that we are ready to forgive their fulness. The parts of the Introduction which give some account of the views of critics who reject the Pauline authorship of the Epistles are naturally the least satisfactory. A few names

are given; but it can scarcely be pretended that a serious effort is made to explain the reasons why Pfeiderer rejects the Second Epistle, and unless some such effort is made, it is doubtful whether anything should be said on the matter. The elaborate Appendix on the Man of Lawlessness (2 Thess. ii. 1-12) contains a sketch of the history of the various ideas which have been held about Antichrist since the early days of Christianity. The interest and ability of this sketch are as conspicuous as its learning, but we regret that Mr. Findlay should insist upon the Positive Philosophy as in any true sense a manifestation of Antichrist. Bishop Westcott has stated that he found in the *Politique Positive* "a powerful expression of many salient features of that which I had long held to be the true social embodiment of the Gospel." We cannot but think Mr. Findlay's judgment of Comte ethically shallow, and his statement of it a blot upon his very able volume. His commentary is a valuable addition to what has been written on the letters to the Thessalonian Church.

The Acts of the Apostles. By A. J. C. Allen. (Nisbet.) These "notes and explanations" of the Acts are published without the text, and constitute one of "Nisbet's Scripture Handbooks." The handbooks are "prepared for the Oxford and Cambridge local examinations, and for school and family use." The best part of the volume is the Introduction, on the geography and history and on the Book of the Acts. This is tersely written, and condenses very ably a large mass of facts. The notes strike us as too scrappy. To say of the speaking with other tongues of the day of Pentecost that it was "quite different" from the speaking with tongues of 1 Cor. xiv. is unsatisfactory. As soon as the student comes upon a frank discussion of the subject, he will look upon Mr. Allen's note as dishonest. And why should the note on the communism of Acts iv. 32-37 be so unappreciative? It is an instance of a type of comment only too frequent, comment which strives to make of none effect the obvious teaching of the text. The note on the Stoics and Epicureans offends in the same manner. "It will be seen at once how far the teaching of both these schools was opposed to Christianity." It would be more profitable to see how far the teaching was in accord with Christianity!

Stories from the Bible. By the Rev. A. J. Church. (Macmillans.) Mr. Church's attempt "to re-tell some of the chief stories of the Old Testament" will be read with interest. It is very difficult to criticise it fairly. It is impossible to alter or to paraphrase the story, for instance, of David, as told in the Old Testament, without weakening the force and freshness of it. Genius is required to produce anything which shall for a moment rival the story as already told, and yet be different from it. Mr. Church has judgment and skill, and cannot be said to have genius, simply because his plan allows no scope for it. We cannot imagine anyone with his Bible beside him reading Mr. Church by preference; but teachers may find much to help them in Mr. Church's method and treatment, and will doubtless welcome his volume. The notes are very useful, and the stories themselves continually elucidate the Old Testament narrative. We are not aware that anyone has performed Mr. Church's task with at all the same skill, and are glad he proposes to continue the work. Although it in no way supersedes the chapters of the Old Testament, it is calculated to advance intelligent study of them, and help all earnest students. The book contains numerous illustrations "after Julius Schnorr."

God's Champion, Man's Example. By H. A. Birks. (Religious Tract Society.) Mr. Birks's

"study of the conflict of our Divine Deliverer" is a series of short papers, devotional in tone, on the Temptations. They are somewhat pretentiously divided into five books, which are essentially popular in character—intended for the ordinary reader and not for the student. The numerous quotations from all sorts of writers detract, of course, from the originality of the volume, but they are chosen with care and judgment, and never degenerate into a mere list. The clearness and liveliness of Mr. Birks's style are exceptional, and will find him many readers. His book is not quite exhaustive. We should have liked him to have dwelt at greater length on the words "if Thou be the Son of God," and to have connected them more definitely with the recent baptism. Satan's and Christ's conception of sonship should be carefully contrasted. But, on the whole, we cannot complain that the author's exposition is meagre. Why is the view of the author of *Ecce Homo*—that Christ in the third Temptation was asked "to employ force in the establishment of his Messianic kingdom"—described as "an astute evasion rather than a clear elucidation of the Gospel history"? The word "astute" is ill-mannered and should be struck out.

NOTES AND NEWS.

WE understand that Mr. T. F. Kirby, the bursar of Winchester College—who published some three years ago a list of *Winchester Scholars*—is now preparing for the press a collection of documents from the college archives of more general interest, illustrating the internal life of the school from early times down to the last century. The volume will be published in time for the celebration of the five hundredth anniversary of the foundation, which occurs next year.

WE hear that a collector, who prefers to remain anonymous, has nearly finished a bibliography of the works of Matthew Arnold, both prose and verse. It will form a little volume of about fifty pages, and will be issued from the Dryden Press, Long Acre, before the end of the year.

IT is proposed to issue an edition of the poems and minor writings of the late Patrick Proctor Alexander, with a memoir by the Rev. Dr. W. W. Tulloch. Those having in their possession any letters or writings of Mr. Alexander will perhaps be good enough to communicate with Dr. Tulloch, editor of the *Scots Magazine*, Glasgow.

THE English edition of M. Bonvalot's *Travels in Tibet* is now in a forward state of preparation, and will be published shortly by Messrs. Cassell & Co. in one large volume of about 500 pages. In the course of their journey from the frontier of Siberia to the coast of Tonquin, M. Bonvalot and Prince Henry of Orleans passed through regions which no European had previously traversed; and the work about to be issued will contain a full record of the severe privations and sufferings they endured during their eventful travels. The book will be furnished with about 100 illustrations, made principally from photographs taken by Prince Henry, and a large route map in colours.

MESSRS. WILLIAM BLACKWOOD & SONS will publish immediately *Two Happy Years in Ceylon*, by Miss C. F. Gordon Cumming, in two volumes, with fifteen full-page illustrations and a map.

MESSRS. CHAPMAN & HALL announce a second series of essays by Mr. W. L. Courtney, formerly of New College, Oxford, to be entitled *Peregrina: Stray Studies in Literature*.

MESSRS. METHUEN will shortly add to their series of "Social Questions of To-Day," which is under the general editorship of Mr. H. de B. Gibbins, two volumes of exceptional interest. One will deal with *Women's Work* in various professional and industrial departments, and will be the joint production of Lady Dilke, Miss May Abraham, and Miss Amy Bulley. The other will discuss the question of *Destitute Immigration*, and will be contributed by Mr. W. H. Wilkins, the secretary of the society for preventing the immigration of destitute aliens.

MESSRS. CASSELL & Co. will publish in a few days a new and revised edition of *The Law of Musical and Dramatic Copyright*, by Messrs. Edward Cutler, Thomas Eustace Smith, and Frederick E. Weatherley. The cases of *Moul v. Grönings*, *Fishburn v. Hollingshead*, and other recent decisions on the retrospective operation of the Berne Convention are discussed; and there is also given the text of the American Statute of 1891, an explanation of the questions arising upon it, and a general view of the United States law bearing on the subject.

MESSRS. SIMPKIN, MARSHALL, & Co. will issue in a few days *A Month in a Dauli*, by Miss Christina S. Bremner, being a record of a holiday spent in India away from the beaten route of visitors.

MESSRS. FREDERICK WARNE & Co. will shortly publish a new book by Mr. Silas K. Hocking, entitled *For Light and Liberty*.

MESSRS. DEAN & SON announce a new work on *Pigeons: their Varieties and Management*, by Mr. Edward Brown. It will contain numerous illustrations by Mr. Ludlow.

MESSRS. CASSELL & Co. will shortly publish a work entitled *The Modern Odyssey*; or, *Ulysses Up to Date*, describing adventures, experiences, and impressions during recent wanderings in many lands.

MR. FISHER UNWIN will publish immediately popular editions of *Our Fields and Cities*, by Mr. Scrivener C. Scrivener; and *Greek Art*, by Miss Jane E. Harrison.

A NEW edition of Mr. Worsley-Benison's *Nature's Fairyland* is announced for immediate publication by Mr. Elliot Stock.

PROF. PELHAM has been elected a vice-president, and Lord Edmond Fitzmaurice and the Hon. G. C. Brodrick have been elected members of the council, of the Royal Historical Society.

THE Authors' Society invite subscriptions, limited to one guinea, for the purchase of a piece of plate for presentation to Mr. Robert Underwood Johnson, of New York, in recognition of the part played by him in the successful agitation for the International Copyright Act.

THE next monthly meeting of the Library Association will be held at 20, Hanover-square, on Monday, November 9, at 8.30 p.m., when the following papers will be read:—"A Card-Charging System for Lending Libraries," by Mr. J. H. Quinn, of the Chelsea Public Library; and "The Municipal Libraries of Paris," by Mr. E. M. Borrajo, of the Guildhall Library.

MESSRS. SOTHEY will sell on Thursday and Friday of next week the library of Mr. Leonard Shuter, late of Bexley, Kent, which contains a good number of handsomely illustrated modern books.

MR. DANA ESTES writes of the Boston Browning Society:

"Our membership is now larger than ever before, and I really think the interest is greater; and the same appears to be true of the Philadelphia Society. I have reason to believe that there is vitality enough in our society to last many years, as we are constantly getting accession from the ranks of people who have become interested in Browning and feel

that the society will help them to a greater knowledge and better appreciation of the poet."

TOUCHING Mr. Lang's graceful tribute in the November number of *Longman's* to the late Edward Cracroft Lefroy, and his reference to Mr. W. A. Gill's obituary (ACADEMY, October 3), it may, perhaps, be of interest to mention that the unsigned review in the ACADEMY of *Echoes from Theocritus and other Sonnets* published six years ago was written by Mr. Hall Caine. We have reason to know that the poet was much cheered and helped by Mr. Caine's notice.

FORTHCOMING MAGAZINES.

MR. THOMAS HARDY has written for the *National Observer* a story entitled, "Saturday Night in Arcady," which will appear in a literary supplement to the issue of that journal for November 14.

THE opening chapter of Mr. W. D. Howells's new serial story, "John Northwick, Defaulter," will appear in this week's *Wit and Wisdom*.

MESSRS. BEMROSE & SONS are about to issue a new Church magazine, entitled *The Evangelist Monthly*. Its aim will be to speak out on the vital questions of the day; but it will be written in a popular style intended to gain the ear of the people, and will be illustrated. The editor is the Rev. Alfred Whympster, who now edits the *Church Evangelist*.

THE *Religious Review of Reviews* will be in future conducted from a Church of England standpoint. Among the articles appearing in the forthcoming number (Nov. 15) will be one on "Edmund Burke and the Oxford Movement," by the Rev. Dr. Carr; "A Short History of the Society for Promoting Christian Knowledge," with portrait of the editorial secretary; a character sketch of Prof. Blackie; "Isaiah xxxiv. and xxxv.," by the late Prof. Graetz; an interview with Prof. Sayce; "Methods of Philanthropy," by Prebendary Harry Jones; "Amusement," by Archdeacon Sinclair; and "The Church of England: its Growth and Work."

MARY ALBERT will contribute a serial tale to the *Ladies' Treasury* next year, entitled "The Diamond Shoe Buckles."

UNIVERSITY JOTTINGS.

JUST three years ago Mr. C. Drury E. Fortnum presented to the Ashmolean Museum at Oxford a large part of his collection, which illustrates by superb examples the entire history of art, from early Greek times down to the Italian Renaissance. We now hear that he has offered the remainder of his collection to the university, subject to certain conditions; and that he is further willing to build a gallery for its reception, at his own expense. The site proposed is in the immediate neighbourhood of the Taylorian Institution, but not facing the street, where the university has recently acquired some property. Upon the collection it would be difficult to place a value; but we understand that the sum of money which Mr. Fortnum offers to devote to the gallery is £10,000.

MR. E. G. BROWNE, university lecturer in Persian at Cambridge, is engaged upon a catalogue of the Persian MSS. in the University Library, for which purpose he has been specially authorised to borrow not more than five volumes at one time, without giving a bond.

A COMMITTEE has been formed at Cambridge to raise a fund for procuring a portrait of Prof. Michael Foster, to be presented either to the

University or to Trinity College, as the subscribers shall determine.

DARWIN'S family have presented to the University of Cambridge a cast of the model executed by the late Sir J. E. Boehm for the fine seated statue in the central hall of the Natural History Museum.

THE University of Cambridge has conferred the honorary degree of M.A. upon Mr. David Sharp, curator in zoology.

THE Rev. Dr. A. J. Mason has been appointed by the special board of divinity at Cambridge to be lecturer in pastoral theology for next year.

MR. W. G. MARKHEIM will deliver a lecture at the Taylorian Institution, Oxford, on Tuesday next, November 10, upon "Possible Points of Contact between Shakspeare and Molière," with special reference to "Timon" and "Le Misanthrope."

MR. W. R. MORELL, reader in Slavonic at Oxford, was to deliver a public lecture on November 6 upon "National Life and Thought in Bohemia."

AT the recent election of fellowships at St. John's College, Cambridge, the following were the subjects of the dissertations written by the successful candidates: Mr. W. M. Orr, "The Contact Relations of Certain Systems of Circles"; Mr. E. E. Sikes, Sir Charles Newton student at the British School of Athens, "The Nike of Archermos"; and Mr. P. Horton Smith, "The Composition and Action of Peptonised Milk."

PROF. W. M. RAMSAY, of Aberdeen, has accepted an invitation to deliver a course of lectures next year at Mansfield College, Oxford, upon "The Church and the Roman Empire."

PROF. G. H. DARWIN has been re-elected president of the Cambridge Philosophical Society for the ensuing session.

AT the meeting of the Cambridge Antiquarian Society, to be held on Wednesday next, November 11, Mr. J. W. Clark will read a paper on "Some Seventeenth Century Book-cases recently discovered at Clare College."

AN elaborate report by Prof. Flower upon the collections in the University Museum at Oxford is printed at length in *Nature* for October 9.

AT the half-yearly meeting of the general council of the University of Edinburgh, held on October 30, Mr. Arthur J. Balfour was unanimously elected chancellor, in the room of the late Lord President Inglis. He was proposed by Emeritus Professor Campbell Fraser.

SEÑOR RUARDO RAMIREZ has been appointed professor of the Spanish language and literature at King's College, London.

TRANSLATION.

HORACE, BOOK I. ODE 8.

(*Lydia, dic per omnes.*)

I.

By all the gods above,
Say, Lydia, say, why hasten to destroy
Young Sybaris, ill-fated boy,
With love, disastrous love?

II.

Why doth he shun
The open plain? Why scorn in warlike course
To curb with wolf-fanged bit his Gallic horse,
Patient of dust and sun?

III.

Why, Lydia, doth he hate
The athlete's oil worse than the viper's blood?
Why fear old Tiber's yellow flood,
Love-sick, disconsolate?

IV.

Why do those sinews strong
No bruise of arms, no manly blackness bear,
From whirling disc or ponderous spear
Beyond the limit flung?

V.

Hides he as Thetis' son,
Who woman-robed among the maiden train
Shunned Lycian foes, but shunned in vain?
He died at Ilion.

STEPHEN E. DE VERE.

MAGAZINES AND REVIEWS.

THE October *Livres* has special attraction for Englishmen in an article by Mr. R. C. Christie upon one of the more respectable sides of the character of a very curious and very disreputable person the Chevalier D'Eon. Mr. Christie ranks almost first among English bibliophiles for sheer learning; and nobody could be better qualified than he to give an account of the exercises of the polypragmatic Chevalier in Latin, in theology, and in literature generally. The paper is illustrated by a fine portrait (described as *inédit*, but surely we have seen it somewhere before) of the Chevalier in his woman's garb, or at least headress. Even without this the number is interesting, with a paper of gossip about the information existing as to the private life of the men of 1830, and another by M. Gausseron containing anecdotes of French publishing in the present century, together with a fresh batch of sometimes curious autograph letters.

THE principal contents of the *Boletín* of the Real Academia de la Historia (July-September) are annotated texts and studies of the *Fueros* of Najera, and of Brihuega, by Padre F. Fita and C. Garrañ. The earliest text of Najera is dated 1076; but it implies older usages. The confirmations by subsequent kings are full of interest. The compensation for murder of a Jew is the same as that of a noble or a monk; while for the killing of a Moor it is only that of an ass. The Bulls and other documents concerning the erection of a cathedral of Cartagena (S. A.) in 1538, printed by Jimenez de la Llave, are valuable from the details given of the administration of the cathedral body, and of the limits of the several offices. The whole patronage and appointments remain in the hands of the crown. There are accounts of archaeological discoveries by J. Vilanova in Jumilla (Valencia), and by Catalina Garcia in the caves of Perales de Tajuna (Madrid). Padre Fita also prints a series of documents throwing light on the biography of Fray Bernard Buyl, who was sent with Columbus on his second voyage, and of his companions. The strife between the civil and ecclesiastical powers began at once in the new world; the friars interdicting the admiral, and the admiral cutting off the rations of the friars.

OBITUARY.

III. H. PRINCE LOUIS LUCIEN BONAPARTE.

THE news of the death of Prince L.-L. Bonaparte will not come as a surprise to those who know how seriously his health had been impaired in recent years. He had suffered from more than one stroke of paralysis, but the actual cause of death was failure of the heart's action. Some three weeks ago he left London on a visit to his niece, the Countess Bracci, at Fano, on the Adriatic coast; and there he died on the morning of Wednesday, November 4. He thus survived his friend and fellow student, Dr. Alexander J. Ellis, by just twelve months.

The last of the nephews of Napoleon, he recalled the traits of his uncle in face, in figure, and in harshness of voice; but in philosophical

spirit, and in devotion to learning, he was a worthy son of the Prince de Canino. He was born in 1813, at Thorngrove in Worcestershire, where his father was then living in a sort of honourable surveillance. His youth was spent for the most part at Musignano, in the States of the Church; and his sympathies were always divided between England and Italy. He was elected a deputy for Corsica in 1848, and for Paris in the following year. Though excluded from the succession by a decree of Napoleon I., he received the title of Imperial Highness from Napoleon III., and was also nominated to the senate; but he never took any active part in French politics.

His sole passion was for learning. At first he studied chemistry and mineralogy, as his elder brother Charles studied natural history. But he soon devoted himself to linguistics, and in particular to the Basque language and the dialects of Western Europe. In these two departments he possessed an unrivalled library, not the least interesting portion of which was his own series of privately printed tracts, which numbered more than two hundred. His best known work is his elaborate treatise on the Basque Verb (1869), which had been preceded (1863) by a linguistic map of the Basque provinces, showing the subdivisions of the several dialects. If his views upon the affinities of Basque have not met with universal acceptance, his enterprise in placing the facts upon record deserves the warmest gratitude of philologists. Like his friend, Dr. A. J. Ellis, he possessed a genius for distinguishing dialects; and, like him too, he spared no pains and no expense in making his researches available. In 1857, he brought out a translation of St. Matthew's version of the Parable of the Sower in no less than seventy-two languages and dialects of Europe; and a few years later he was instrumental in getting printed the Song of Solomon in twenty-seven English dialects. Of his later researches, some were communicated to the Philological Society (of which he was vice-president), and some first appeared in the columns of the ACADEMY. The two last letters that we received from him illustrate the character of his interests. One had reference to the erection of a memorial to Dolly Pentreath, said to be the last person who spoke Cornish; the other recorded his grateful recognition of the hospitality he received in Southern Italy, while investigating the relics of Albanian and Greek speech still to be found there. The results of this tour, undertaken with enthusiasm at the age of seventy-six, are to be found in the last Part of the *Transactions* of the Philological Society (Kegan Paul & Co.), which was actually published after he had left England. This paper is a good example of the carefulness of his work, and of the unexpected nature of some of his discoveries.

The University of Oxford conferred upon him the honorary degree of D.C.L. at the Commemoration of 1854; and in 1883 Mr. Gladstone gave him a pension of £250 on the Civil List, "in consideration of his services to learning and literature." J. S. C.

SHELLEY'S CENTENARY.

THE year 1892 will be the centenary of the birth of Percy Bysshe Shelley. August 4 is the precise date.

The Shelley Society, which was founded in 1886, has reason to expect that the year will

* In recording this in his *Alumni Oxonienses*, Mr. Joseph Foster makes two bad blunders. He describes him as the son of a daughter of Joseph, King of Spain—whereas his mother was, we believe, the widow of a stockbroker; and goes on to make him a Cardinal, thus confusing him with his nephew, the son of Charles.

be marked by two incidents important to the poet's admirers. (1) A Shelley Concordance will be published by the Clarendon Press of Oxford—a laborious and valuable work, projected and carried out by the zeal and munificence of a member of the society, Mr. F. S. Ellis; and (2) Lady Shelley, the widow of the poet's son, will offer to the nation, or to some public body, a monument of Shelley in marble and bronze.

The society wish to bear their part in commemorating the centenary. With this object they propose to obtain a fresh performance of Shelley's tragedy of "The Cenci," which was, for the first and only time, acted at their instance in 1886 at the Grand Theatre in Islington. Lovers of the drama have not forgotten the pre-eminent excellence of the performance, on that occasion, of Miss Alma Murray and Mr. Herbert Vezin, not to speak of other actors.

The Shelley Society are not at present in a position which would warrant their undertaking the entire cost or responsibility of a fresh performance of "The Cenci." They therefore invite co-operation from other quarters. The performance must, of course, be a private one, and the audience will be confined to subscribers of a guinea each. For this guinea every subscriber will receive two tickets for the performance of "The Cenci," besides such publications (one or more) as the society may issue for 1892—probably at least a reprint of Hogg's original articles on "Shelley at Oxford." No other liability will attach to subscribers; but the society wish, as a fitting precaution, to obtain promises towards a guarantee fund, in case the subscriptions fall short of the moderate cost of the performance. The fund stands now at thirty guineas.

A meeting of the Shelley Society will be held on Wednesday next, November 11, 1891, at University College, Gower-street, at 8 p.m., for the purpose of discussing these arrangements, or any other plan which may be suggested in relation to the centenary of Shelley. All persons interested in the matter, whether members of the society or not, are invited to attend.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BENOIST, Ch. *Esquisse algérienne*. Paris: Lecène. 3 fr. 50 c.
 FAHY, L. de. *La Broderie du XI^e siècle* jusqu'à nos jours. Paris: Letoux. 100 fr.
 LARO, P. de. *La Cour de Napoléon III*. Paris: Victor-Havard. 4 fr.
 LEBENT, Ch. *La poésie patriotique en France au moyen âge*. Paris: Hachette. 3 fr. 50 c.
 LESSING, J., u. A. MAU. *Wand- u. Deckenschmuck e. römischen Hauses aus der Zeit d. Augustus*. Hrg. vom k. deutschen archäolog. Institut. Berlin: Reimer. 40 M.
 LICHTENHELD, A. *Grillparzer-Studien*. Wien: Graeser. 2 M.
 ROQUES, Max. *Compte rendu de la première session de la Conférence du Livre*. Paris: Cercle de la Librairie. 10 fr.
 SIMON, Jules et Gustave. *La Femme du vingtième Siècle*. Paris: Calmann Lévy. 3 fr. 50 c.

THEOLOGY, ETC.

- BACHER, W. *Die Agada der palästinensischen Ammāer*. I. Bd. Strassburg: Trübner. 10 M.

HISTORY, ETC.

- ALLAIN, E. *L'Œuvre scolaire de la Révolution 1789—1802*. Paris: Firmin-Didot. 6 fr.
 GREFF, C. *Beiträge zur Geschichte der Israeliten in Wien*. I. Der alte jüdische Friedhof im IX. Bezirke aus dem XVI. Jahrh. Wien: Gihöfer. 10 M. 80 Pf.
 KNEB, A. *Kardinal Zabarella (Franciscus de Zabarella, Cardinalis Florentinus) 1360—1417*. Ein Beitrag zur Geschichte d. grossen abendländ. Schismas. I. Thl. Münster: Theissing. 1 M.
 LEONIS X. *pontificis maximi regesta*, edd. J. et F. Hergenrother. Fasc. VII., VIII. Freiburg-i.-Br.: Herder. 10 M. 80 Pf.
 PAJOL, le Comte. *Les Guerres sous Louis XV*. T. VII. Paris: Firmin-Didot. 12 fr.
 WOLMAR, K. *Oesterreichs Beziehungen zu Schweden u. Dänemark, vormalig seine Politik bei der Vereinigung Norwegens mit Schweden in den J. 1813 u. 1814*. Leipzig: Freytag. 3 M. 20 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ERDMANN, B. *Logik*. I. Bd. *Logische Elementarlehre*. Halle: Niemeyer. 10 M.
 FISCHER, P., et D. P. CHELERT. *Expeditions scientifiques du Travailleur et du Talisman 1880 à 1883*. Brachiopodes. Paris: Masson. 20 fr.
 JAECKEL, A. J. *Systematische Uebersicht der Vögel Bayerns*. Hrg. v. R. Blasius. München: Oldenbourg. 10 M.
 KRAEPELIN, K. *Revision der Skorpione*. I. Die Familie der Androctonidae. Hamburg: Gröfe. 8 M.
 WASMANN, E. *Die zusammengesetzten Nester u. gemischten Kolonien der Ameisen*. Münster: Aschendorff. 4 M.

PHILOLOGY, ETC.

- HORATI FLACCI, Q. *sestimum et epistularum libri*. Mit Anmerkgn. v. L. Mueller. I. Thl. Satiren. Leipzig: Freytag. 8 M.
 JOHANSSON, K. F. *Beiträge zur griechischen Sprachkunde*. Upsala: Lundström. 6 M.
 MARTELLO, e. altfranzösisches, aus e. Pariser Handschrift d. 13. Jahrh. zum ersten Mal hrg. v. H. Andersen. Halle: Niemeyer. 1 M. 20 Pf.
 REICHENBERGER, S. *Die Entwicklung d. metonymischen Gebrauchs v. Götternamen in der griechischen Poesie bis zum Ende d. alexandrinischen Zeitalters*. Karlsruhe: Braun. 2 M. 40 Pf.
 SAGA-BIBLIOTHEK, altnordische, hrg. v. G. Cederschild, H. Gering u. E. Mogk. I. Hft. Halle: Niemeyer. 1 M. 60 Pf.

CORRESPONDENCE.

NOTES ON HERO[N]DAS.

Trinity College, Dublin: Oct. 25, 1891.

- I. 17. [ἀπερρε] καὶ μὴ κ.τ.λ.
 I. 35. [θεὰ τίρειναι καλλογῆν].
 I. 41. οἶκον πρὸς ἄλλον.
 I. 64. κάλ' οἶα πράξεις ἦδ' [ἐπιστολὴ λέξει].
 I. 74-81.
 σὺ δ' αὖτις ἐς με μῆδ' ἔν, φίλην, τοῖον φέρουσα χώρει· μύθον δὲ μεμνηνίαις πρέπει γυναιξὶ ταῖς νέαις ἀπάγγελαι τὴν Πυθέω δὲ Μη-ρίχην ἔα θέλειν τὸν οἶκον· ὃν γὰρ ἐνγελᾷ τις ἐς Μάνδριν. ἄλλ' οὐχὶ τοῦτων, φασί, τῶν λόγων Γύλλαις δέεται. Θρείσσα, τὴν μελανιδ' ἔκτριψον [χέ]κτ[η]μοῖρους [τ]ρεῖς, [εἰ]τ' ἔ[φ]ουσον ἀκρήτων καὶ ὕδωρ, ἐπιστάσσα δὲς πειν.
 χέκτημόρος is due to Mr. Nicholson. I take it to mean wine-glasses or cups, and μελανίς to be a decaiter of some sort. It is literally a shell-fish. Cf. cum bibitur concha.
 II. 3. τὴν νῆν. Read τὴν ναῦν. Thales was a wealthy corn-merchant and owned a ship. Cf. v. 59.
 II. 4. εἶω δ' ἐμ[ον]ς ἄρτους.
 Perhaps ἐγὼ δὲ μὲς ἄρτους: scil. τρώω "while I am like a mouse nibbling at loaves," i.e., living from hand to mouth, a proverbial expression.
 II. 74, 80. Read:
 ἔγες σὺ μὲν ἴσως Μυρτάλης, οὐδὲν δεῖνδν, ἔγὼ δὲ πυρᾶν· ταῦτα δὴς ἐκείν' ἔξεις.
 "You love my Myrtale, and no wonder: I love your wheat [Thales was a wealthy wheat merchant, see v. 19]: let us then make an exchange." There can, I think, be no doubt as to the reading.
 III. 23. Kenyon. ἢ τίωω (ζῶν); "or am I to pay my life."
 IV. 25. αἰτῆ. Read certainly αἰτῆ vocative.
 IV. 94, 95:
 πρόσδος· ἢ γὰρ ἰροῖσιν
 μέϊον ἄμωρθεῖς ὑγίης τρίτης μοίρης.
 "Give more; otherwise, being short in your dues, you will miss a third part of health." Cf. μειωθῶσιν. III. 81 will defend the elision or enasis.
 V. 1 and 15. Γάστρων.
 I think this should be printed with a small initial. γάστρων is "fat-paunch," a term of abuse, not a proper name. The man's name was really Davus, v. 68: the meaning of which verse seems to be: "Let Davus meet with the retribution of a mouse," referring to the proverb κατὰ μύθε δάκθρον: cf. "conferrebat soricina naenia" in the *Bacchides* of Plautus.
 V. 4. ὠρησκα]. This does not seem to give sense. I should like to know from Mr. Kenyon if the ductus is consistent with ἀραρήκα: "I have taken Amphytaea for my wife."
 V. 18. φερ is ου] φῶρ εἰς ου.
 V. 59. εἰα τοῖσι μὰ τὸν, τοῖτους.
 V. 77. Read οὐ τὴν τῶννων. "No, by the Queen"; probably a traditional oath in Cos, which may have come down from the days of Artemisia, Queen of Caria.

V. 85. ἔξεις τὸτ' ἀμ[ε]λ[ε]ι[τ]ήνδ' ἑορτὴν ἐξ ἑορτῆς. This is one of Mr. Hicks's brilliant emendations, the bracketed letters not being written or else illegible. I should like, however, to suggest that γαμήλια or γαμηλίην might be worked in. Perhaps

ἔξετε γαμήλ' εἰτ' ἑορτὴν ἐξ ἑορτῆς.

The bride seems to me to be Amphytaea, not Cydilla.

VI. 10. στ εσ τι]. Read στ' ἐστι scil. λαμπρός. "When I have had the trouble of brightening it myself." Acknowledging the probability of Ellis's ὁλῆστροι, I yet think that the latter part of the verse may have run:

ἡλαστρα θεῷ μου ταύτην.

"Offer a thanksgiving to Meteo for appeasing me." ἡλαστρα might be formed from ἡλάσκειν. Cf. ἡλαστήριον, ἡλαμι.

VI. 68. μανίη might be inserted in the gap.

VII. 37. φέλασε κλήσας or κλάδας.

A. PALMER.

Castle Howard, Yorkshire: Oct. 23, 1891.

I. 7, 8. Perhaps the text should be thus assigned:

Μετρίχη (to Threissa). κάλει τίς ἐστ. (= Call out who it is).

Threissa (to Metriche). Γυλλίς, ἕμμα Γυλλίς. Metriche. στρίψον τι, &c.

19, 20. Mr. Rutherford's punctuation makes this passage hard to translate. It reads more easily thus:

σίλλαινε· ταῦτα τῆς νεωτέρης οὐκ
 πρόστειν' ἀλλ' οὐ τοῦτο μὴ σέ θερμῶν.

(= Mock away! That is an advantage you young people have; but this mocking will certainly not give you much excitement.)

34, sq. Perhaps this reads best without any break at ὠρησσαν:

οἶα πρὸς Πάριν κοθ' ὠρησσαν
 πάλα κριθῆναι καλλογῆν' λάθουμ' αὐτὰς
 λέγουσ' ὁκοῖν, &c.

(= Went once long ago to Paris to be judged in beauty. May I escape their vengeance if I say what a fine spirit you have to sit warming your chair, &c.)

55. Probably should be read:

κινέων, ἄβικτος, καὶ Κυθηρῆς σφριγᾷ.

σφριγᾷ = πλήρης ἐστ. Hesychius. (= He is new to love and full of passion). Κυθηρῆ is evidently the form given in the MS.

57. Possibly the clue to the right reading here is also given by Hesychius:

Ἐπικιχράδας ὅς ἐστι καρδίην ἀνσπρήθῃ.

In Cos, which is probably the scene of this poem, Zeus, who is here taken as a type of passion, was called Epikichradas (= with his heart frenzied like Zeus).

87. An alternative to Mr. Rutherford's

οὐ πιπράσκει τις

is οὐ περάσκει σὺ.

II. 73. The line contains local colouring to which we have no clue:

ῶσπερ φιλόβρις ἐν Σάμῳ κοτ' ὁ Βρέγχος,

was possibly the original, though who Brenchos was must remain a secret.

III. 19. A proper name seems to have dropped out of the fourth foot. Perhaps Ἡράκλεις, suggested by the context on gambling:

αἱ δόρακες δὲ, καὶ Ἡράκλεις τε καὶ Ἀπολλων.

49. ἴδοντας certainly makes the best sense. The neighbours, knowing from whom they can claim compensation, do not trouble to stop Cottalos at his pranks.

64. Perhaps ἀστραβὴς ὡκασπερ οἶδα (= yes, as steadfastly as I know how to). Or Cottalos may as yet be impudent and say ὡς τραυλὸν ὡς πρῶγμ' οἶδα (= counters! yes, you know how jolly they are). τραυλόν = ἦδον, Hesychius.

66, 67, 68. The remarkable alliteration on κ is to be noticed, as a sign of Lampriscus's rising anger.

69. πεδήτας (hinderers) is better than πεδήτας (Rutherford).

76. The meaning, perhaps, is: mice can get into iron as little as this whip make any impression upon you.

96. Very possibly we should read

πᾶν τὸ δέρμα δερθέντα.

=with all his hide well tanned. This suits the merciless disposition of the mother.

IV. 68. If the reading is

οὐκὶ ζῶν δοκοῦσιν ἡρεμεῖν πάντες,

we might compare Keats's "Ode on a Grecian Urn," stanza iv.

92. The gap should almost certainly be filled up thus: καὶ παῖσά δέσσον. παῖσά = πλακοῦντια (flat cakes), Hesychius.

V. 68. The text looks like a corruption of an original

οὕτω καταμυθεῖς ὥστε Δαίδαλον τίμῃ.

(=thus scratched, as a tribute of honour to Daedalus).

VI. 59. (σκούτευσ) φαλακρός, μικκός ἐστ'.

One is forcibly reminded of Plato's

χάλκεος φαλακρός καὶ σμικρός. (*Rep.* 496.)

VII. 90. Perhaps there is here a play on words, γαλαὶ containing an allusion to the name of the cobbler. Κέρδω also means weasel.

S. E. WINBOLT.

Cambridge: Oct. 24, 1891.

Herondas.

I. 74. μὴ τῆς μετρίης.

80. εἴτα ὑποχέον (ὑποχέιν is the technical word opposed to ἐπιχέιν, which is here replaced by ἐπιστάζατα).

II. 6. τί μὴ ἡκαλίω; καθὼν γὰρ ἀξιώ κλαῦσαι.

18. πυρὸς δὲ περὶ ἀπὸ τῶν, τί τῷ δῆμῳ μετέδωκε; διαρῆν γ' ἄρ' (οἱ γὰρ) οὐδ' οὐτος πυρὸς

ἤδωσ' ἀλγέειν, οὐδ' ἐγὼ πάλιν κείνην.

III. 93. ἴσ' ἂν ("it would be quite as easy for you").

VI. 97. Coritto. ἰγίαινε Μητροί. μᾶ πάλα μάτην χαρεῖ.

ἡμῖν δὲ, φῶρ γὰρ ἐστί.

VII. 23. ἐξηρτίωται.

35. ἀπὸ κερδέων γίνωτο.

38. τὰθλα τῆς τέχνης ἡμέων ἔχουσιν ἄλλοι, αὐτὸς δὲ δειλαῖν οἰζὺν, διφρον τε πορεύειν νύκτα χιμῆρην θαλάπα, οὐδ' ἐστί σίτον ἄχρη ἐσπέρης κάπτειν.

48. τὰς κοχάνας θαλῶντες (?).

52. ἐστ' ἂν σαφέως πεισθῇτε μὴ λέγειν.

69. εἰ τοῦτο λῆς γὰρ, οὐ σε βρῆδων ψεύσω εὐχέων.

Hypercides.

I. 23. μόνῃ σοὶ οὐκ ἔμελεν ὑπὸ τοῦ δήμου τιμᾶσθαι οὐδέν. διὰ τί; ("why do I say this?") ὅτι, εἰ ἐφρονεῖς ἡμεῖς.

39. ὅθι καλ.

100. πολλῆς ἀνολας.

F. D.

Trinity College, Oxford: Oct. 30, 1891.

IV. 36. τὸν Βατάλης γὰρ τοῦτον οὐχ ὄρες, Κυνοῖ, ὅκως β. β. . . ., ἀνδριάντα τῆς μύττω.

None of the suggested emendations of the second line seem to give a good sense, or to correspond with the five letters indicated as missing. As β and δ do not seem very different when roughly written in the MS. (*c.g.*, pl. i., col. i., ll. 14 and 18), I should like to substitute a δ for the second β, and read ὡσπερ βαδίζονθ'—"the statue seems almost to be walking."

F. W. HALL.

"TALLYHO!"

Paris: Oct. 10, 1891.

The quotation from Sir Walter Scott, which Mr. Paget Toynbee supplies (and which I only saw to-day) was, I now find, used (and misused) by Littré under *Taiant*, as follows:—

"W. Scott, *Waverley*, *Appendix to a general preface*, ii. dit.: a loud taiant, et en note: tailliers-hors, et en phrase moderne: tally-ho!"

"Estce que taiant," added Littré, "viendrait de tailler?"—thus throwing up the sponge in the first round; for "tailliers-hors" (apart

from some possible lost context) is mere gibberish, with all due worship to the Wizard of the North, and to Littré also.

However, we may score up their joint admission that tally-ho seemed to come from tayaut.

Hunting the word somewhat further, I find that Mouchet, who made a considerable collection of books on hunting written before 1400, considered "le Dit de la Chace don Cerf" the earliest in that kind in the vulgar tongue; so that we have the oldest authority making for *taho*. Next to that (said Mouchet) came "le Livre du Roy Modus" (about 1322 to 1327). In Hardouin's "Trésor de Venerie" (1394), I now find (line 1215) a curious form:

Et leur doit dire fort et haut:

Ta ha, thialaut, thialaut.

and again (line 1485):

Et doit crier tout à estau:

Ha ha ha thialau thialau.

I cannot answer for the correctness of these, taken from a faulty first publication (at Metz, 1856); and, in fact, "crier" is my correction from the *crier* of that edition.

Pairault does not give these; but from Gaston de Foix (called Phœbus) he does print "sa! sa! tahon! tahon!" which is our earlier *taho*, and (as may be conjectured) our *ta* also, but disfigured into *sa*, just as Jubinal mauled it into *ra* in "la Chace don Cerf."

From C. L. Gauchet, Pairault cites a form of cry: *theau*, which may be a misprint; from Du Fouilloux he gives *tya hillaud* (which reminds of our view-holloa); and finally he records from Le Verrier de la Conterie the form *tiuant*.

All this was unknown to Littré, who went no farther back than Molière's "Les Fâcheux" (1661) for his *tiuant*.

To sum up, there seems to be nothing here that discredits my conjecture that the *taho* of the earliest known piece of sporting literature in the vulgar French tongue was the direct ancestor, some seven centuries ago, of *tayaut* and of *tallyho*.

JOHN O'NEILL.

"LOCULI."

Rugby: Oct. 31, 1891.

In your notice to-day of my little book *Loculi* (Percival), the reviewer asks "Can stories 86 and 146 be called 'really Latin' (Pref., p. 5)?"

I will not venture to answer for 86, which I wrote myself. But I think 146 must be "really Latin," as it is taken—with only a very few most trifling simplifications, *e.g.*, *nemo* for *neque . . . quisquam*, *laudem* for *præconium*, and the like—straight from Cicero (*pro Archia P.*, c. 20 and c. 24).

F. D. MORICE.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Nov. 8, 4 p.m. Sunday Lecture Society: "The Personal Life of Shakspeare," by Mr. W. E. Church.

4 p.m. South Place Institute: "Costa Rica: The Happy Valley," by Major Martin A. S. Hume.

7.30 p.m. Ethical: "Corruptions in the State," by Mr. H. S. Cohen.

MONDAY, Nov. 9, 8 p.m. Royal Academy: Demonstration, "The Trunk," III., by Prof. W. Anderson.

8.30 p.m. Library Association: "A Card-charging System for Lending Libraries," by Mr. J. H. Quinn; "The Municipal Libraries of Paris," by Mr. E. M. Borrado.

TUESDAY, Nov. 10, 8 p.m. Civil Engineers: Presidential Address, by Mr. George Berkeley; Presentation of Medals, &c.

8 p.m. Colonial Institute: "The Malay Peninsula: Its Resources and Prospects," by Mr. W. E. Maxwell.

8.30 p.m. Geographical: "Recent Journey through the Trans-Salween Shan States to Tong-King," by Lord Lamington.

WEDNESDAY, Nov. 11, 8 p.m. Geological: "Dacrytherium ovium from the Isle of Wight and Quercy," by Mr. R. Lydekker; "Supplementary Remarks on Glen Roy," by Mr. T. F. Jamieson.

THURSDAY, Nov. 12, 8 p.m. Royal Academy: Demonstration, "The Lower Extremity," I., by Prof. W. Anderson.

8 p.m. Mathematical: "The Classification of Binodal Quartic Curves," by W. H. M. Jeffery; "Selective and Metallic Reflection," by Mr. A. B. Basset; "A Class of Automorphic Functions," by Prof. W. Burnside; "The Contacts of Systems of Circles," by Mr. A. Larmor; "A Certain Identity," by Prof. G. B. Matthews; "Finding the G Points of a given Circle with respect to a given Triangle of Reference," by Mr. J. Griffiths.

8 p.m. Electrical Engineers: "The Standard Volt and Ampere Meter used at the Ferry Works, Thames Ditton," by Capt. H. R. Sankey and Mr. F. Y. Anderson.

FRIDAY, Nov. 13, 7.30 p.m. Ruskin Society: "The Poems of Mr. Ruskin," by Mr. W. Marwick.

7.30 p.m. Civil Engineers: Students' Meeting: "The Works on the Barking and Pitsen Extension Railway," by Mr. H. E. Stigoe; "Rail-Pile Bridges in Ceylon," by Mr. H. Buckrall.

8 p.m. New Shakspeare: "Measure for Measure," by Mr. W. Poel.

SATURDAY, Nov. 14, 3.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

A HISTORY OF BYZANTINE LITERATURE.

Geschichte der Byzantinischen Litteratur. Von Dr. Karl Krumbacher. (Munich.)

A HISTORY of Byzantine literature has long been a desideratum, and the present volume admirably supplies the want. Dr. Krumbacher presents us with a complete survey of this vast field of study, which covers the entire period of nine centuries that intervene between the age of Justinian and the capture of Constantinople by the Turks, and includes most of the subjects that fall under the head of literature. His choice of the sixth century as his starting-point in the investigation was determined by circumstances external to himself. For his own part, he would date the commencement of Byzantine literature from the same period which Finlay and others have fixed on for the beginning of the Byzantine empire—the end of the seventh, or the early part of the eighth, century, when the administration of the state was modified in various ways, and both the population and the language were subjected to numerous changes; but he found himself obliged to go back to the earlier date, because Dr. Christ, who has written the history of classical Greek literature for Dr. Iwan Müller's *Handbuch der klassischen Altertumswissenschaft*, to which series the present volume also belongs, did not bring his work down later than Justinian's time. It will be a surprise to many readers to discover how extensive and how varied this literature is, comprising as it does—to mention only the chief heads—history, philosophy, rhetoric, philology in the widest sense of the term, the study of antiquity, poetry—both sacred and profane—and prose romances. Whatever its faults may be, no true student can deny its importance, especially when we regard it as a whole, which we learn to do from the present work: we thus perceive its continuous development, and the relation that one part bears to another. The neglect with which Byzantine literature has until lately been treated, has arisen from its being estimated from the standpoint of classical Greek literature, for in consequence of this it has been stigmatised as feeble and degenerate. To estimate it rightly, it should be compared with the literary productions of the middle ages in Western Europe, by which process its superiority is at once perceived. In tracing the history of this litera-

ture, Dr. Krumbacher has acted wisely in not treating his subject under centuries or periods, with a general survey of the productions of each, but in taking the different branches of study one by one, and tracing them in their development or decline from their earliest to their latest stage. The thoroughness with which this difficult and laborious task has been accomplished, and the sound judgment shown in the criticism of the different writers, deserve the highest commendation; while the clearness of Dr. Krumbacher's method, and the liveliness of his style, impart an interest to what might otherwise be a ponderous subject. Not the least valuable part of the work consists in the elaborate apparatus of authorities and sources of information, which is appended to each section. The author tells us that he devoted six months to ransacking the back numbers of all the periodicals of Europe—philological, archaeological, theological, and historical—which have been published during a period extending from fifteen to thirty years from the present date, in order to discover contributions to the study of his subject. The results of this are placed before the reader in the most instructive manner; for the authorities are not merely named, but the exact points on which they throw light are indicated, and an estimate of their merit is frequently appended. These summaries by themselves form an admirable repertory of information for the special student.

It is not easy within a limited space to give an account of so comprehensive a book as this, but we will endeavour to describe the manner in which some of its various branches have been treated. To the historical writers the first place is by right accorded, and they are dealt with in separate groups according as they were historians or annalists; that is, according as, on the one hand, they recorded contemporary events and other facts about which they could obtain evidence at first hand, and wrote with a certain conception of history as a work of art, requiring care and completeness, or, on the other, summarised the history of the world in the form of a chronicle, for the benefit of a half-educated public and in popular language. The latter of these two classes exercised by far the more extensive influence at the time when they wrote, while to us they are chiefly of value from the extracts that they give, or the information that they have derived, from earlier authors. Dr. Krumbacher tells us what is known of each writer, and, after giving an account of the contents of his work, estimates his capacity, fairness, and acquaintance with the facts which he narrates, and compares his style with that of other historians. By bringing to light in this manner the individuality of the several authors, he disproves the existence of that uniformity in style and treatment which has often been imputed to them. Much had, no doubt, been accomplished in this direction for particular historians by other scholars in separate treatises and in magazine articles. The merit of the present work consists in its bringing all this criticism to a

focus, and so enabling us to form a general estimate of these authorities. The importance of this portion of the literature will be increasingly felt, in proportion as the greatness of the part which was played by the Byzantine empire in the history of the world is more fully recognised; but, in addition to this, the subsidiary aid which these historical treatises furnish to other branches of study can hardly be overrated. A marked proof of their value in furthering the science of geography has recently been afforded by Prof. Ramsay's great work, *The Historical Geography of Asia Minor*, the discoveries contained in which are based in no slight degree on facts and intimations derived from that source. We may remark, in passing, that the great need of a new edition of the Byzantine historians is strongly impressed on us by the condemnatory language in which Dr. Krumbacher speaks of the Bonn edition, especially in respect of the almost complete neglect of the revision of the text which those who took part in it displayed.

The sections of the work which are devoted to Byzantine philological literature and its representatives are of especial interest. Here we find a full account of the studies of that extraordinary genius, the Patriarch Photius—a man whose attainments would have been conspicuous in any age, but who, appearing suddenly, as he does, at the end of the darkest period of the middle ages, the seventh and eighth centuries, is altogether a literary phenomenon. Not only were his mental activity and the extent of his researches prodigious—we hear of him as studying whole nights, and collecting books from every quarter—but he was not less distinguished by the acuteness of his criticism and the independence and clearness of his judgment. His productiveness as a writer and his enthusiasm as a teacher were equally remarkable, and his house became the resort of enquiring students. There are interesting sketches also of Michael Psellus, the "prince of philosophers" in the eleventh century, who, notwithstanding marked faults of character, was the first literary man of his time, and ushered in the revival of letters which took place under the Comneni; and of Eustathius, who combined the pursuit of scholarship with activity in other directions, for he was eminent as a politician and a reformer of the Church, and both his philanthropy and his capacity for meeting an emergency were proved at the time of the capture of Thessalonica, of which city he was archbishop, by the invading Normans. Very valuable also is the information which Dr. Krumbacher gives concerning the dictionaries of the Byzantine period, such as those of Suidas and the various *Etymologia*; in the case of the former of these the discussion of the sources which were used in its compilation is conspicuously thorough. It may be a consolation to scholars to learn that he doubts whether the Byzantines from the ninth century onwards possessed more of the classics than we do at the present day.

In treating of the subject of Byzantine poetry the author commences by quoting the judgment of Bernhardt, that "the Byzantines had no acquaintance with poetry in the proper sense of the term, and it never

existed among them." The explanation of this harsh criticism, which he undertakes to refute, lies, he says, in the fact that the real Byzantine poetry has been almost entirely discovered, or at least revealed to the literary world, since Bernhardt wrote. Of this, in its two branches of Christian hymnology and popular poetry in the vulgar tongue, an ample account is given in the present work. Dr. Krumbacher has an especial right to speak on the former of these, the sacred poetry of the Byzantines, because he has made it a subject of careful study; and we learn from the present work that he is engaged in editing the hitherto unpublished hymns, which he has copied from a MS. in the library at Patmos, by Romanus, whom he regards as the greatest master of this species of composition. That the hymnology of the Eastern Church deserves the praise which Dr. Krumbacher bestows on it, and may claim a distinguished place in literature, few persons will deny who are acquainted with the specimens contained in Christ and Parankas' selection; and the metrical, or rather rhythmical, principles by which these poems are regulated deserve the serious attention of students. The clear exposition of these principles which is here given is all the more valuable, because of the great differences of opinion concerning them that existed until lately, and are only now giving way to the true explanation, which was originally propounded by Pitra. It is, to say the least, an important chapter in the history of the poetic art; and along with the discussion of it will be found an interesting sketch of acrostich verse-writing, which was generally employed by the Byzantines to give the name of the writer of a poem, and thus possesses an historic value.

The other branch of Byzantine poetry, that which was composed in the vulgar tongue, is also very completely dealt with in the present volume. Dr. Krumbacher's summary of the subject is all the more valuable, because, though numerous poems or groups of poems of this class have been carefully edited, no account of them as a whole has yet appeared. Here we find analyses of the various poems, estimates of their merits, accounts of the different forms, original or expanded, in which they are found, discussions of their probable dates, where these are not certainly known, and notices of the principal criticisms that have been passed on them. The relation of these Greek romances to Western poems on similar subjects had already been elaborately discussed by M. Gidel in his *Études sur la Littérature grecque moderne*; but this writer, in Dr. Krumbacher's opinion, has over-estimated the influence of French prototypes in their formation. Foremost among the mediæval tales of native growth is the mediæval epic of Digenes Akritas, which resembles in its general features, though it is totally unconnected with, the stories of Roland and of the Cid. The hero of this, whose history falls in the middle of the tenth century, is called Digenes because of his parentage, as being the son of a Mahometan father and a Greek mother; and Akritas from his exploits in defending the boundaries of the

empire towards the south-east, in the region of Cappadocia and the neighbourhood of the Euphrates. An especial interest attaches to this story because of its extraordinarily wide circulation among Slavonic and other races, and because fragments of it are found in many of the ballads of the Greek peasantry at the present day. Others of these metrical romances turn either on characters and events in earlier Greek history, or on heroes and heroines of Western chivalry, or on incidents arising from the Crusades, in which there is a mixture of Frankish culture with Greek and Oriental life. Discursive as these poems are, they still deserve study as a characteristic product of their time, which must have exercised a considerable influence on the popular mind.

Enough has now been said to give the reader some idea of the wide field over which Dr. Krumbacher's volume ranges. It will be found to be a mine of information, both by persons who wish to study the subject as a whole, and by those who are in search of materials to illustrate other branches of knowledge.

H. F. TOZER.

CORRESPONDENCE.

SANSKRIT "AS'VA" "WATER."

Indian Institute, Oxford: Oct. 15, 1891.

Since Skt. *as'va* (Iran. *aspa*) is the equivalent of Lat. *equus*, Goth. *aíhva*, O. Sax. *ehu*-, the equivalent of Lat. *aqua*, Goth. *ahva*, O. Sax. *aha* must be Skt. *as'vā* (Iran. *aspā*). The evidence for the existence of the two latter words is as follows:

1. Certain Sanskrit names of rivers contain the word *as'vā*, (*as'va*) evidently meaning "water, river"—e.g., *As'vā-vatī* (cf. *Saras-vatī*), *As'vā-vatī As'vā-nadī* (a redundant form), *As'vā-parvī* (cf. *parvāsā*), "N. pr. verschiedener Flüsse," P.W., s.v. *As'vā-rathā* (*ratha* occurs in the names of several rivers—e.g., *rathā-cittrā*, *rathā-prā*, &c.), *As'vā-s'akrit* (where *s'ak* is possibly a transposition of *kas*-, cf. *s'aka* for *kasā*, "water," P.W., s.v.). Further, *As'vā-vatī* occurs in the *Rig Veda* (x. 97. 7) as the name of a medicinal herb, and no doubt means the "watery" or juicy plant *par excellence*. Roth (Geldner u. Kacgi, 70 *Lieder d. R.V.*, p. 174, note 3) suggests *apūratam* as the correct reading; but there is no necessity for altering the received text, if *as'vā* is taken in the sense of "water."

2. Greek forms of Persian names of rivers show the corresponding form *asp* (Iran. *aspā*) e.g., *Hyd-asp-ēs* (*Bid-asp-ēs*), *Zari-asp-ēs*, *Cho-asp-ēs*, *Ari-asp-ēs* (?), *Eu-asp-la*. In tracing the connexion between the Sanskrit river-name *Vitastā* and the Greek form *Hydaspes*, it should be noticed that the first change in the name was made by the Persians—viz., *Vitaspā* (on the model of river-names in *-aspā*), and this the Greeks further altered to *Bidaspes*, *Hydaspes*.

It would, of course, be possible to extend this list, but I have quoted only those instances where there appears to be some degree of certainty as to etymology.

E. SIDREE.

PHILOLOGY NOTES.

BABU HARAPRASAD SASTRI, of Calcutta, has issued in pamphlet form a paper which he read before the Cumbuliatola Reading Club upon "The Vernacular Literature of Bengal before the Introduction of English Education." It

appears that the study of early Bengali literature received a stimulus from an address delivered by Sir W. W. Hunter some little while ago to the Calcutta University. Much more of it has been found to exist in MS. than might have been expected; and several works have been printed. The most interesting feature about it—which it shares, indeed, with the vernacular literature of other parts of India—is that it is closely associated with religious sectarianism, and that it represents a reaction against the exclusive devotion of the Brahmans to Sanskrit. Chaitanya, the great religious reformer of the first half of the sixteenth century, and the founder of the Vaishnav (Boishtob) sect, is the source, directly or indirectly, of the greater part of early Bengali literature, his life and teaching being the subject of numerous biographies. Some information may be learnt from these about topography; but of historical works proper there seems to be no trace.

WE hope that a translator may be found for an able little book on the "Relations between Grammar and Logic" (*Raporturile între Grammatica și Logica*), which has just been published by Prof. Lazar Săineanu at Bucharest (Socecu & Co.). It is very lucidly and methodically written, and the author is well acquainted with the latest results of linguistic science. His remarks on the theory of stratification in language are especially suggestive. The second part of the book is occupied with an admirable sketch of the nature and growth of the various parts of speech, illustrated from numerous families of language; and the work is furnished with an excellent index. It may be regarded as one more proof of an increasing interest in the study of the psychological side of language, and of a reaction against a too exclusive devotion to Indo-European phonology.

MEETINGS OF SOCIETIES.

HELLENIC SOCIETY.—(Monday, Oct. 19.)

PROF. JENN, president, in the chair.—Mr. Penrose read a paper on the "Old Hecatompodon at Athens," designed to show, on carefully worked-out architectural evidence, that this earlier temple occupied the same site as the later Parthenon, and that to it, and not, as Dr. Dörpfeld maintains, to the archaic temple which stood between the Parthenon and the Erechtheum, belonged the drums and other architectural fragments which have been built into the north wall of the Acropolis. Mr. Penrose further thought it probable that the very remarkable groups of archaic sculpture which were found on the Acropolis a few years ago had occupied the pediments of the Hecatompodon on his theory of restoration. The paper, which was illustrated with plans and diagrams, will appear in the next number of the *Journal of Hellenic Studies*.—Mr. Louis Dyer read a paper, also illustrated by numerous diagrams, upon the Vitruvian account of the Greek stage, in which he laid special stress upon the edition of the text published in the sixteenth century by Fra Giocondo, who was not only a learned antiquary and scholar, but also an architect of great eminence. Mr. Dyer maintained that more was to be learned as to the real meaning of Vitruvius from the work of this mediaeval editor than from most of the treatises and editions of modern scholars, especially in Germany, who lacked any practical acquaintance with architectural principles.

NEW SHAKSPEARE SOCIETY.—(Friday, Oct. 23.)

DR. FURNIVALL, director, in the chair.—Mr. P. Z. Round read two papers: (I.) "Analogues of the Thaisa Story in 'Pericles,'" (1) The "Historia del rey Canamor y del infante Turian su hijo," published at Seville in 1528, tells how Turian was sailing home with the Princess Floreta, whom he had carried off by stealth from the castle where she was kept in guard, when a great storm over-

took them. The ship-master counselled that Floreta must be thrown overboard; at last, however, she was landed on a desolate island, and found shelter there with a solitary nun. Turian, cutting himself off from his fellow adventurers, sailed again and recovered Floreta. The carrying-off belongs to a class of tales such as the wooing of Hild for Hagen in the "Lay of Gudrun," or "Faithful John" in Grimm's folk-tales. The rest of Floreta's story K. Hofmann makes out to be a derivative, like Pericles, of the story of Apollonius; but the combination has resulted in a confusion of motive. A storm may demand a human victim either (a) arbitrarily, as in "Hysmine and Hysminias" of Eustathius or "Thorkill's Voyage" of Saxo, or (b) for wrong-doing, as in the ballad of Brown Robyn's Confession (see the analogues quoted by Prof. Child). In Jourdain de Blaivies, a mediaeval adaptation of Apollonius, there is a similar confusion: the reason given for the casting-away of Oriabel after child-birth is that the sea will not endure a person who is wounded or injured; but the lady herself, like Floreta and the seamen, believes her sin raised the storm. (2) Bonnie Annie in the ballad (Child, No. 24), having fallen in child-birth in a storm, is, by the captain's direction, thrown overboard. She seems to have been chosen by lot, but the incident may have been merely parasitic. The rejection of the adventures before Apollonius (=Pericles) comes to the land where he wins his bride is common to each of these stories, and suggests that the tale originally did not possess the former part. (II.) "The Lear-story in Celtic Mythology." Creiddylad or Creundilad, says Prof. Rhys, was daughter to King Lludd of the Silver Hand, whose equivalent in Irish is Neada of the Silver Hand, king of the tribes of the goddess Dannu. The name in its earliest form is Nodens, who is found, from inscriptions, to have been the god of the Romano-British temple at Lydney. Creiddylad, beloved by Gwyn ab Nudd and Gwythur ab Greidiawl (representatives of darkness and the sun), who yearly fight for her hand, is a Persephone, spending her time alternately with the dark and bright deities. Nuada, disabled in fighting the Fir Bolg, had to give up the kingship; Lludd, in Welsh story, is one of the Paramount Prisoners of the Isle of Britain; and Merddin or Merlin Emrys, who is another impersonation of the same deity, has to go into the Glass House in Bardsey, or is imprisoned in a sepulchre or enchanted cloud. The legend embodies the myth that the god of light lies helpless or dethroned during the winter season. Sometimes the captivity of Lludd is told not of him but of the sea-god Llyr, a confusion into which Geoffrey of Monmouth fell. Creiddylad, in Welsh legend, is called the loyal maiden, the noblest maiden of the three isles; but, from the relation in Rhys's Celtic Heathendom, it would seem that Geoffrey alone preserves the tale of Cordella's rejection, the ingratitude of the other sisters, and the restoration of Leir by Cordella's assistance. The paper was intended only to state Prof. Rhys's conclusions.

ENGLISH GOETHE SOCIETY.—(Monday, Oct. 26.)

ALFRED NUTT, Esq., in the chair.—Mr. R. G. Alford read a paper on "English Critics of Goethe." He pointed out that Goethe began to be criticised in England at an earlier date than was commonly supposed, as far back, indeed, as the year 1790, when William Taylor, of Norwich, whose name was now almost forgotten, commenced writing articles on Goethe in the *Monthly Review*. At a later date *Blackwood's*, under Lockhart and Wilson, did much to clear away the misrepresentations contained in Jeffrey's articles in the *Edinburgh*. When Carlyle appeared on the scene he encountered considerable opposition in his championship of Goethe, notably from De Quincey in the *London Magazine*. Quotations from several reviews now forgotten caused some amusement at the ignorance and prejudice they exhibited. Carlyle formed his own theory of Goethe, and got many to share it; but it could not be final, nor did he think it could.—A discussion followed, in which Mr. Nutt, Dr. Oswald, and Mr. Kirby took part. Mr. Nutt remarked that it was curious to notice the Tory *Blackwood's* showing a greater readiness to recognise new lights in literature than the Whig *Edinburgh*.

FINE ART.

THE GEOGRAPHY OF ANCIENT EGYPT.

Géographie Ancienne de la Basse-Egypte. Par Le Vte. Jacques de Rougé. (Paris: Rothschild.)

NEW books on subjects of research may generally be set down as either essential, useful, or pernicious. And there is no doubt that this outline, of 176 pages, will enter among the essentials of all who study Ancient Egypt. The aim of it plainly is stated to be the adjustment of the discoveries made under the Egypt Exploration Fund during recent years, and other recent researches, treated in an impartial view along with the earlier and more literary study of the Delta geography. It is only to be regretted that a fuller study of this region was not carried out, to include all the known sites, beside those of official importance. A Graeco-Copto-Arabic list of bishoprics, found by M. Revillout at Oxford, and here published for the first time, gives an original value to this work, and places the author in a better position than that of previous writers. Details would be merely technical, but we may indicate here the main results accepted on important points. Andropolis=*Kharbata* in the new list, to the west of Salamun. The Nikiu-Prosopis question is left unsettled. Tell el-Maskhuta is accepted as being Pithom, and in the Heroopolite nome. Kynopolis in the new list=Bana, south of Abusir, and Leontopolis comes to Saharagit. Tar is fixed to Tanis, in accord with Brugsch; while it is admitted that "the fortress of Tar" is a frontier place, the relation to Sele is not acknowledged. The new list gives Sethron=Bazarut, which it is proposed to fix at Bazartin near Menzaleh. No objection is made to Bonto being at Tell Fernin. Thmuis and Mendes are recognised in the immense double-site of Tmey-el-Amdid. Nebeshah is accepted as Amt of Amt-pehu; and the eastern worship of Uat is recognised as distinct from that of the nome of Buto. Supt is identified with Saft-el-Henneh; but the Phakusa and Fakus question stands over for further excavations to clear it up. In this subject, as in the history of the arts, the literature, and the ethnology, more excavation is imperatively needed. Money is forthcoming, but excavators are the main trouble to find. Some arrangement for training archaeological terriers and pointers is the first movement now needed towards opening up a wider view. The present volume makes us feel our deficiencies even more than our successes.

W. M. F. P.

CORRESPONDENCE.

AN ANCIENT TOMBSTONE AT INISHOWEN.

London: Oct. 26, 1891.

In the *Proceedings of the Royal Irish Academy* for August, 1891, there is an account (p. 110) of an inscribed tombstone found within the walls of the old church of Clonca. The stone is well preserved. From end to end extends a Latin cross with the upper limb terminating in "serpents' heads"; while the base is beautifully developed into lilies. On the right of the cross is "a double-handed sculptured sword, full sized, with ornamental pommel and recurved guard." Alongside the sword is outlined a *camán* and *naggy*, or the club and ball used in hurling. On the other side of the cross is a carved stem, with a series of ornamental leaves on one side, and corresponding lilies on the other. The decoration is decidedly Gothic-looking, and the letters of the inscription are Gothic Majuscules. Dr. George Sigerson has made out the inscriptions, which are on each of the upper limb of the cross, to be as follows:

FERGUS MAC ALIAN DO RIN IN CLAGH SA,
i.e., Fergus Mac Alian made this stone; and

MAGNUS MAC ORRISTIN IA FO TRI SEO,
i.e., Magnus Mac Orristin of the Isles under this Mound (*triath*).

This mound covered one of the Norsemen of the Isles; since both of his names are clearly Scandinavian, and the time of his burial was during the period in which the Norsemen held the Sudreyar (Sodor) or South Islands. The name *Magnús* first appears in Norse history as the appellation of Magnús the Good (died 1024), as the "Olafs Saga Helga" (ch. iii.) shows; and it is there derived from Karla-Magnúsi (Charlemagne). From Magnús the Good "the name afterwards spread to all countries in which Norsemen settled" (Icelandic Dict. Cleasby and Vigfusson *sub voce*).

The *Orristin* is for the Norse Thorsteinn, which, following the Celtic *Mac*, loses its initial *Th*. Compare McCorkle and McCorkquodale, which are respectively for McThorkell and McThorketel. The name still occurs in Scotland: the Carse of McOrriston appears in the place-names of Perthshire, and it is probable that the Scotch surname Croston is its modern representative, cf. McIsaac and Kissack, &c. It may also give the key to the Manx "Christian," which has nothing to do with the Norse feminine name Kristin. In the genealogies of the chiefs of the Highland clans we find the name appearing. In that of the McNicols we have (*Collect. de Rebus Albanicis*, circa A.D. 1450) "Eoin Mc Eogan (for Vic, genitive of Mac) Eoin ic Nicail . . . ic Gillemare ic Seailb, ic Toiricill (Thorkell) ic Totin (? Tosti), ic Torstain (Thorsteinn)," &c.

In the "Olafs Saga Tryggvasonar" (*Flateyjarbok*, vol. i. p. 418), a Magnus, son of Thorsteinn, is mentioned. He was grandfather of Bishop Magnus, who died 1149. No particulars of his career are there given; but the probable date of his death—the end of the eleventh or the beginning of the twelfth century—would, perhaps, be a little too early to correspond with the indications furnished by the lettering and ornaments on the tombstone. I can find no record of another Magnus, son of Thorstain, in the *Corpus Poeticum Boreale* or in the "Sturlunga Saga." Perhaps some of your readers may be able to throw further light upon this Norse sea-rover, whose "exquisite and unique monument" on the lonely promontory of Inishowen points him out as a Jarl of some distinction.

EDMUND MCCLURE.

P.S.—Magnus Barfod, King of Norway, was slain in Ulster in 1103, but he was son of Olaf.

THE IRQANAT OF SHALMANESER II.

Weston-super-Mare: Oct. 9, 1891.

In the monolith inscription of Shalmaneser II., among the contingents of the Syrian alliance, we find the men of Irqanat to the number of 10,000, with ten chariots (*Records of the Past*, New Series, vol. iv. p. 70), in the array at the great battle of Qarqar.

I have often wondered where we should find Irqanat; for I cannot think it is Arqa, which occurs elsewhere under its proper name, although it is true that the next name is Arvad, the second after that Siana, which I take for Sahiën in the mountains eastward of Arvad, and the intermediate name is Usanat, which may be Uzanieh, south of Sahiën, rather than Usû far away—"not far from Acre"—for just before we read of troops from Egypt, from Qûc, from Israel, Hamath, and Damascus.

It had occurred to me that possibly Irqanat may be Urganah, west of Antioch (Ourganah, *Rey*); but the other day, in reading over some notes of my friend Dr. Gwyther's interesting journey to Mes'ash, I came on a name which startled me as being identical with Irqanat—namely, Yargonat (as he spells it). I wrote to Dr. Gwyther for more information, which he has kindly supplied.

Yargonat is about five hours from Missis, and eight hours from Osmanieh (a town at the foot of the Amanus mountains, just at the point where the road leads up to the Devrishli pass—the same that still higher up is known as the Bagtché pass). Yargonat is on the great plain, so fruitful and abundantly watered by the river Jeihan and its tributaries, and dotted with artificial mounds. "I saw no mound adjacent to the modern village," writes Dr. Gwyther, "nor did I hear of any ruins or antiquities having been discovered thereabouts; but that probably, is because they have not yet been looked for." Dr. Gwyther was impressed with the feeling that the ancient inhabitants of that great and fertile Kilikian plain must have played no unimportant part in history.

Now looking at this region with regard to Assyrian lore, we see that on passing through the Amanus range (modern Giaour Dagh) at the Bagtché pass, on the east side we should come on the very place that the German explorers have identified with the Sama'lla of the Annals (see my letter in the *ACADEMY* of September 26, p. 266)—namely, Senjerli; and if the Yargonat of the plain to the west be Irqanat, it would either have been subject to the kingdom of Qûc or contiguous to it on the north. I leave this suggestion in the hands of Assyriologists and explorers, and shall be very glad to know whether it has any value. At all events it seems to me worth placing on record.

HENRY GEORGE TOMKINS.

THE CHESTER PIGS OF LEAD.

Lancing College, Shoreham: Nov. 2, 1891.

In the last number of the *ACADEMY* (p. 390) Prof. Rhys prints his view of two pigs of Roman lead found at Chester (*C. I. L.* vii. 1204; *Ephem.* vii. 1121). Instead of DECEANGI he reads DECEANGL, and connects this with Tegeingl, the district between Cheshire and the Clwyd. This district contains Roman lead workings, and Prof. Rhys conjectures for it an ancient name *Deceanglia*.

I do not like to contradict Prof. Rhys; but I must confess that, when I overhauled the two pigs to discover the L, I could only see an I. There is on each pig one or two marks which might be traces of a worn L—in one case much less probably than in the other. But there are similar marks elsewhere on the surfaces. As it stands, each letter is an I. It may have been L; but before we can say that it was, we must find another pig with L, or prove that *Deceanglia* is a true and proper form, while *Deceangi* and *Ceangi* are impossible. In his *Celtic Britain* (ed. i. p. 287) Prof. Rhys seems to take no objection to the latter forms, and suggests that *Deceangi* is connected with Tegeingl, as if the L were due to some other cause.

Meanwhile, the older DECEANGI is capable of interpretation. *De Ceangi* (s), the usual interpretation, is quite defensible. We have *de Britanni* on another pig (*C. I. L.* vii. 1201); and the omission of the s is exactly paralleled by the *De britanni* on gold and silver coins of Claudius (Cohen No. 16 and elsewhere). *Deceangi* in one word, which others prefer, is an easy abbreviation of *Deceangium*. Tacitus (*Ann.* xii. 32) is not conclusive, as Mr. Furneaux points out. The spacing of the letters on the pigs and on other pigs, where the name occurs even more shortly put (DECEA, &c.), does not prove one thing or another. The evidence, finally, which is quoted by some writers (Evans, *British Coins*, p. 493; Vaillant, *Saumon de plomb*)—viz., an inscription EX KLAN or EX CEANGIS—appears to have arisen from a mistaken interpretation of another lead pig (*C. I. L.* vii. 1203), where EXKIAN stands for *ex kalendis Ianuariis*.

It appears, therefore, that we must wait for further evidence.

F. HAVERFIELD

NOTES ON ART AND ARCHAEOLOGY.

SIR NOEL PATON has just completed a singularly impressive cabinet-sized picture, which derives its subject from the "Vision of the Valley of Dry Bones" of the Prophet Ezekiel. On an upright canvas he has depicted a lonely rocky plain, seen under the livid glare of a fiery sunset. In the foreground, and stretching away into the distance, are strewn the human skeletons, bleached and dry, from which life has long departed; and over them stands the nobly impassioned form of the Prophet, his hands held aloft invoking the potent energy of the heavens—their palms wide open as though to receive the divine gift, when it descends—and his countenance full of such life and vivid inspiration as might well "create a soul beneath the ribs of Death." Though the work, as we have indicated, is small in size, we believe it will rank as one of the most imaginative and successful of the painter's productions. Sir Noel is now engaged upon a large gallery picture, designed for exhibition, and to be engraved: one of those important religious and symbolical subjects that have almost exclusively engaged his brush during recent years.

MESSRS. DOWDESWELL will have on view next week, at their galleries in New Bond-street, Mr. Herbert Schmalz's large painting of "The Return from Calvary," to which reference has before been made in the ACADEMY. There will also be exhibited a series of smaller pictures by the same artist, illustrating a tour in Palestine from Jerusalem to Damascus.

MESSRS. CHAPMAN & HALL announce English translations of two more volumes of the monumental work on ancient art upon which MM. Perrot and Chipiez have been so long engaged. One will deal with Persia; the other with Phrygia, Lydia, Caria, and Lycia. Both will be abundantly illustrated.

A "Society of Scottish Artists" has been started in Edinburgh, under the presidency of Lord Justice General Robertson, and with Sir James D. Linton, Mr. John Pettie, and Mr. W. Q. Orchardson as vice-presidents. The society has been "formed with the view of holding an annual art exhibition in Edinburgh, to give inducement to the younger artists to produce more important and original works, by providing hanging space for such works"; and for this purpose the Board of Manufactures have, during April and May next, granted the use of the rooms in the National Gallery, in which the Royal Scottish Academy yearly exhibit. A special feature of the society's exhibitions is to be important loan examples of both British and foreign art; and we understand that several very rich private collections have been placed at the disposal of the council, which is composed, in nearly equal numbers, of painters and laymen.

WE hear that Sir F. Leighton has sent a donation to the rector, the Rev. J. R. Broughton, towards the restoration of the interesting little church of Oake, West Somerset.

THE STAGE.

WE are deprived of the satisfaction of seeing the Daly Company in the "School for Scandal"—the somewhat less classical comedy of "The Last Word" having been found so attractive. The performances of the company in London for the present will conclude with certain representations of "As You Like It," in which the Rosalind of Miss Rehan is recognised, not perhaps as essentially poetic, but as full of vitality and interest. The company is unlikely to appear again in London for eighteen months

or thereabouts. It is in the spring of 1893, we understand, that Mr. Daly proposes to open the new theatre in the neighbourhood of Leicester-square, of which the foundation stone was "well and truly laid" by Miss Rehan a few days ago.

AT the Prince of Wales's Theatre a farcical comedy called "The Planter"—which, as its very name will suggest to those familiar with the stage of France, has been adapted from the French—has been produced with success. The interest of the piece is, however, very unequally divided. The first act contains little that one may enjoy, except the spectacle of a vessel's deck, the like of which—it might be observed—had already afforded the public some gratification in "Pinafore" and in "The Overland Route." But when the "plantation" is reached, interest and amusement increase. There is negro and other melody, and negro and other humour. Mr. Yardley has so adapted the French piece that, while it is unquestionably inoffensive, it is presumably entertaining to the public. On the first night that excellent and serious actor, Mr. Warren, seemed a little out of place. Mr. Charles Groves attested, as heretofore, his brightness and skill in eccentric comedy, and Miss Helen Forsyth was included in the cast.

"HUMPTY DUMPTY" is the subject of the pantomime which Sir Augustus Harris will produce at Drury-lane on Boxing Night.

A REVIVAL of "Aunt Jack" promptly succeeds the unsuccessful production of Mr. C. Fitch's piece at the Court Theatre. "Aunt Jack" is, at all events, a satisfactory stop-gap, and a stop-gap was urgently required. We may hereafter have "The Magistrate," as we hinted last week. But Mr. Arthur Cecil is engaged for the present.

WE are glad to believe that Mr. Henry James's "American" has now definitely "caught on"—as the ugly phrase goes—at the Opera Comique. The piece, of course, has both serious and comic qualities of a high order, and the interpretation, by a cast of remarkable capacity upon the whole, has gained in finish and force. Mr. Compton, however, does not rest upon his oars; and while "The American" holds the evening bill, there is a *matinée* every Wednesday, at which "The Liar" and a new little piece of serious aim are performed, as we hear, admirably.

THE Shakspeare Reading Society—of which Mr. Henry Irving is the president, and of which that distinguished and admirable Shaksperian student, Mr. William Poel, is the instructor—announces what is, we believe, a novelty in their annals, a "Costume Recital," which will be given on the ample stage of a somewhat remote suburban hall (the Ladbroke Hall, at Notting-hill) on November 18. It is now some six months, as we understand, since the piece, which is to be recited on the present occasion, was put into rehearsal; and all has proceeded with care. The piece is "Measure for Measure." "We have some novel conditions," writes one who is interested in the proceedings: "novel in so far that we are trying to act the play as far as possible on the lines on which it was run in Shakspeare's time. To be as severely classical as we can it is proposed to give no names of the performers, that the whole attention of actor and audience may be concentrated upon the fulfilment of the requirements of the play." It may be added that the production is in other respects less sternly anonymous; for Mr. William S. Vinning, it is announced, has composed expressly for this occasion the music of the song. The evening is certain to be one of real intellectual interest.

MUSIC.

THE AUTUMN OPERA SEASON.

M. BRUNEAU's opera, "Le Rêve," was produced last Thursday week at Covent Garden. The libretto by M. Louis Gallet is based on M. Zola's novel of the same name. The story of the loves of Angélique and Félicien, the maiden's ecstasies supply, the one a human, the other a mystic element, two of the most powerful factors in opera. The very title of the work would prevent one from expecting anything very dramatic in character; it bears in fact the title of *drame lyrique*. It will not be necessary to describe the plot in detail; the novel, one of the masterpieces of modern literature, is sufficiently familiar. M. Bruneau's music is modern, and in some respects ultra-modern, in character. The voice is French, but the hands are German; the music recalls Gounod and Massenet, but the workmanship Wagner. This is neither praise nor blame; it simply means that the composer has been influenced by his surroundings, and that, like some of his contemporaries, he has not been able to escape the epidemic of representative themes. Of the latter he makes prominent use, and in so doing enlists the sympathy of those who believe that what was good for Wagner must also be good for composers who come after him. But by following this course he challenges direct comparison. The thematic web leads one at times to imagine that the composer worked from the head, rather than the heart; but then comes the meeting of the lovers, or the powerful scene in the cathedral when Monseigneur Jean, in reply to Angélique's appeal, utters the merciless "jamais," and one feels that M. Bruneau has really something to say. There are, in fact, some very powerful moments; and such moments not only make one forget much that seems dull or extravagant, but also make one extremely careful in pronouncing judgment on what, at first hearing, does not convey a favourable impression. There is one striking feature about "Le Rêve": the stage often attracts attention, so that the music is almost forgotten. Is it because tone and word are so happily blended together, or because the music lacks meaning? This, again, cannot be decided by a first hearing. The opera certainly excited interest, which, had the death scene been carried out as indicated in the score, would have been fully maintained until the close. The end on Thursday suggested Italian opera rather than music-drama. It will be seen by the above remarks that caution is the order of the day. It is easy to run down awork and call it eccentric; it is easy to praise up a work for the very same reason. It is far more difficult to determine whether the cloak of eccentricity conceals true merit within its folds, and whether the moments of apparent inspiration are mere reflections, or the outbursts of genius. The merits of "Le Rêve" seem far to outweigh its faults; and the better it becomes known, the more, I believe, will it be appreciated. Mlle. Simonnet as Angélique was admirable, and M. Bouvet as Jean d'Haute-cœur acted and sang with wonderful dignity. Mme. Deschamps-Jehin and M. Lorrin played their rôles (Hubertine and Hubert) effectively. M. Engel was an earnest Félicien. M. Leon Jehin conducted with marked ability.

M. MESSENGER's opera, "La Basoche," was produced at Mr. D'Oyley Carte's Theatre on Tuesday evening. The composer has written operas before, but this, apparently, is the first one of any note. The libretto, by M. Albert Carré, is amusing. An English Princess mistakes the mock student-king "La Basoche" for the real king of France to whom she has been married by proxy; and Colette, the peasant girl, the wife of "La Basoche," finds herself taken

to court in place of the Princess. Further, the scenes at the inn of the Pewter Platter are full not only of fun but of mystery, for each of the two women is anxious to conceal her identity; while in the last act their appearance at the court of the French monarch, both decked out in queenly attire, adds to the merriment and confusion. It is, in fact, a comedy of errors. To describe the plot in detail would only spoil the enjoyment of any readers who may go to see it. Much of the success of the piece depends upon the story, for the work is not an opera, but an *opéra comique*—i.e., with spoken dialogue. M. Messager's music is bright, tuneful, and scored with great ability. But it is neither deep nor elaborate, and thus forms a striking contrast to a French work heard quite recently at Covent Garden. Its great merit, however, is its appropriateness; it fits the words, as the French say, *comme un gant*. The composer is at his best when the jollity is at its highest. In some of the songs the matter may be commonplace; but this is scarcely noticed, owing to the skilful and refined manner in which the music is presented. The graceful dance at the opening of the third act deserves special mention. The performance on Tuesday evening was, on the whole, an exceedingly good one. Miss Lucile Hill, as Colette, achieved a legitimate success; and Mr. David Bispham, who impersonated the Duc de Longueville, sang and acted with marked ability. To these two, indeed, the audience were chiefly indebted for their amusement. Mr. Ben Davies was an effective mock king; Miss Esther Palliser was a showy princess, but evidently found her high part trying. Mr. John Le Hay, the host of the "Pewter Platter" was, as became his rôle, funny. M. F. Cellier conducted in an efficient manner. The mounting of the piece is admirable, but this one expects from Mr. D'Oyley Carte. Quite apart from the music, the charming stage pictures will draw the public. But the piece wants cutting down. There are moments in which the interest flags, and this can easily be avoided. Also, the long wait between the second and third acts ought, if possible, to be reduced. It is a great advantage for light pieces of this kind to be put before the public in a concise and lively manner. At the conclusion of the piece, actors, conductor, composer, stage manager, and manager were called before the footlights.

J. S. SHEDLOCK.

MUSIC NOTES.

A CHORAL setting of Robert Browning's "Women and Roses" was the novelty last week at the Crystal Palace. The words scarcely yearn for music, still less for choral music; but the composer, Mr. C. A. Lidgley, has displayed judgment in the form, skill in the workmanship, and taste in the orchestral colouring. The setting is, indeed, exceedingly effective. Mr. Lidgley was summoned to the platform at the close, and loudly applauded. The programme opened with Mendelssohn's "Walpurgis Night," in which the choir was heard to advantage. The solo vocalists were Mrs. Hutchinson, Miss Dora Bernard, and Messrs. Iver MacKay and Ludwig. Miss Bernard, notwithstanding her nervousness, made a favourable *début*. Mr. Ludwig's sympathetic bass voice was scarcely under proper control. Mendelssohn's fine work was followed by a still finer—Schubert's Incidental Music to "Rosamunde," or rather an important selection from it. Mrs. Hutchinson sang the "Romance" with feeling, and Mr. Manns and his band rendered full justice to the lovely instrumental movements.

THE opening Popular Concert on Monday evening drew a large audience. The familiar quartet party was only represented by Messrs. Ries and Straus; Mr. Willy Hess was leader,

while Mr. Whitehouse appeared in place of Signor Piatti. Beethoven's Quartet in F (Op. 59, No. 1) was performed extremely well, though scarcely with the usual intensity. M. Paderewski was the pianist, and played Chopin's "Funeral March" Sonata. With the exception of one or two *ad captandum* effects, the reading was a fine one; the weird and difficult *finale*, was a technical triumph. A showy and attractive Liszt Etude was given by way of encore. Mr. Norman Salmon sang Handel's "Tyrannic Love," with much taste and feeling. The programme included M. Paderewski's Sonata for pianoforte and violin (Op. 13).

This popular pianist gave his last "farewell" recital at St. James's Hall on Tuesday afternoon. There was a large audience and the usual enthusiasm. He gave an interesting rendering of Mendelssohn's "Variations Sérieuses." His reading of the thirteenth variation deserves mention; the notes for the right hand were really played staccato; most pianists take it at so fast a rate that the effect intended by the composer is lost. The principal piece of the afternoon was Beethoven's Sonata in F minor. M. Paderewski was quite in earnest, and though the reading of the slow movement at times lacked calm and dignity, the performance generally was one of great power. In his Schumann pieces the pianist, as usual, seemed to infuse too much of his own personality into the music. In solos by Chopin, Rubinstein, and other modern composers, he was most successful, and at the close of the recital, in response to the enthusiastic applause, he played two additional Chopin solos.

MR. GEORGE GROSSMITH gave a "humorous and musical" recital at St. James's Hall on Monday afternoon. In his new sketch, "Is

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